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EDITORIAL COMMENTS

MEMBERS of the Francis Bacon Society and their friends are attending in increasing numbers the Discussion meetings, informal, friendly, giving the opportunity of forming new acquaintances and the mutual exchange of ideas, which take place at the Centre, 50a Old Brompton Road, London, S.W.7, at 6 p.m. on every second Tuesday of the month. They usually continue for about two hours and those present can air their views or listen to others as they prefer. Miss Mabel Sennett, herself a very scholarly Baconian, usually takes the chair, encourages debate on a subject upon which some member has introduced, after which anybody in the audience can take part or ask questions or just listen. The more the merrier is our motto!

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At the last Discussion gathering Mrs. Pogson read an admirable paper on the Esoteric Significance of Shakespeare's *Twelfth Night*, which we have the pleasure of including in the present issue. The speaker's thesis was to attempt to reach the mind of the poet and his intensely religious outlook and aim, and to stress the great heights to which his spirit was able to soar in his object to elevate mankind through his genius. By the word 'religious' we do not mean in any sectarian sense, but as a man who understood the true significance of Christian teaching based on "Love ye one another," which can only be achieved by service. Thus did Francis Bacon endeavour to serve mankind by elevating their minds and so leading the world to a truer perspective of God and their relation to Him. In fact all the Plays faithfully mirror this ideal of his, for never in his Comedies and Tragedies does he permit vice to end triumphant.

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The Society is expanding its energies in another direction, by providing lecturers to clubs, institutions, and schools, who are beginning to inquire more deeply into the question of Bacon as Shakespeare. On January 10th, Mr. Comyns Beaumont gave an address to a full attendance of members of the Forum Club, Grosvenor Place, on the subject of the Royal Birth of Francis Bacon and the Cipher Story, which occasioned much interest. Mr. R. J. W. Gentry, at the request of the Literary Society of Perse School, Cambridge, gave an interesting and informative talk on March 12th to scholars of this

important school and answered questions arising out of the discussion. Mr. Gentry has addressed several meetings lately, and is an excellent lecturer. Mr. Kaye, another of our members, lectured at Lyon's School, Harrow, a few weeks ago and was surprised at the interest aroused on the subject of Bacon was Shakespeare. One boy aged 14, named Gregory, delivered a spirited address, and for half an hour fought for Bacon in a full-blooded debate. The school magazine, *The Lyonian*, described the meeting as a "very lively one." We want to enlist more of the youth like Gregory to our cause and we certainly should if they had the chance to learn the truth, for youth is generous and fair-minded, and once it realised that Bacon's genius has been allowed to be usurped by another, and is bolstered up by false representations, it could be relied upon to throw down a gage on his behalf. Thank you, Gregory, for your effort!

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Many more new members are joining the Society in which contact with our Centre in the Old Brompton Road is proving very helpful. For example recently, seeing the name "The Francis Bacon Society" on the window, a French Army Officer, who was on a visit to London, walked in, because, as he said, he admired Francis Bacon as a scientist. Fortunately both Mrs. Boris Birin, the Assistant Secretary, and Mr. Lewis Biddulph (the Society's Hon. Treasurer), who happened to be present, persuaded him in his own vernacular that he should admire Bacon as Shakespeare also, with the result that the Captain joined us on the spot and returned to France with certain of our literature in order to convert his friends on the other side of the Channel. The more the French people recognise the genius of Bacon the better for a close mutual understanding between the two nations.

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Another interesting new member whom we gladly welcome in our midst is Mr. Sydney R. Campion, a well-known journalist and Press Officer to the G.P.O. Between 1941 and 1945 Mr. Campion published four books concerned with incidents in his life, beginning as a poor boy selling papers in the streets of Leicester until eventually he climbed the scale to editorships, by studiously educating himself. In 1930 he became a barrister of Gray's Inn, Bacon's own Inn, which may first have induced him to study that great man's character and genius. He became a Baconian, and in his book *Sunlight on the Foothills* (p. 104) he describes how he took up the subject:

> "My Chorley sojourn caused me to become a convinced supporter of the theory that Bacon wrote the plays attributed to Shakespeare. In a public debate I was asked to state the case for Shakespeare, and I promised without knowing much about the subject from either side. I took it for granted that no one but Shakespeare could have written the wonderful plays. But when I came to make an intensive study of the question I found the case for Shakespeare to be thin to the point of absurdity. The debate proceeded as arranged, and I presented the best

Shakespearean argument I could, but my opponent beat me easily. I thereupon made an exhaustive study of the Baconian theory, and I have reached the stage where I am emphatic that Bacon is the man who ought to have a memorial theatre erected to him at St. Albans."

In another of his books, *Towards the Mountains* (1943) p. 181, he describes a Lunch at the Wednesday Club:—

"Hot discussion on Bacon and Shakespeare became so absorbed that plates were left half empty. I was not surprised to find myself in a minority, but the majority were unable to answer my questions and solve satisfactorily the problems I placed before them. I revelled in the parry and thrust of this debate."

Mr. Campion is a member of the Press Club, and we should imagine he has started many lively arguments upon the Shakespeare authorship among the members. There is certainly room for improvement in the Press on the subject!

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Literary deception is one of the most unpardonable of offences, for those who indulge in it sin against the light. In the January issue of BACONIANA we had regrettably occasion to chastise Prof. J. Dover Wilson, who was briefed by the B.B.C. to boost an unperformed Tudor play entitled "The Booke of Sir Thomas More." In 1923 a book was published entitled *Shakespeare's Hand in 'Sir Thomas More,'* edited by Prof. A. W. Pollard, and included among its contributors, W. W. Greg, Sir. E. Maunde Thomspon, J. Dover Wilson, and W. Chambers. The purpose of this book was to attribute the More play to Shakespeare and the evidence (if so it could be termed) was to assert the identity of the handwriting of the six Shaxper signatures which is all the world possesses of his actual signatures (if, indeed, they were all his as they differ very considerably and all indicate the effort of an illiterate, even in the Elizabethan period) and the handwriting of a "three page addition" by some alleged contemporary dramatist at a date unascertained to this old MS. play of "Sir Thomas More," now in the British Museum. This annonymous scribe of the three pages was proclaimed as Shakespeare without a tittle of evidence to support it of even an indirect nature. The book in question was badly mauled by Sir George Greenwood the following year in a book published the following year by Cecil Palmer.

Sir George Greenwood, K.C., M.P., was no mean literary figure, and in fact in his works did more to debunk the Stratford Shaxper than any other writer. His "Shakespeare's Signatures and Sir Thomas More" utterly demolished this Shakespearean claim and in fact made Pollard, Maude Thompson and Dover Wilson look very silly, with the result that the matter fizzled out. But twenty-three years odd have passed on since, Sir George Greenwood is among the shades, but Prof. Dover Wilson is still with us and impenitent! Whether the B.B.C. editor invited him to bring up the hoary subject

again or whether the Professor put up the proposition himself, trusting to the shortness of human memories we know not, but some little time ago he was permitted to give a talk in which he made a series of wild assertions without a shred of solid evidence to support them. One was that "Shakespeare was always so busy writing new plays for his company that he had never time to publish any of them." Such a declaration is not merely false but insulting to any educated intelligence. Another was that the old texts "were printed from his untidy drafts just as they were written, or from playhouse transcripts with the prompter's notes and alterations" whereas not a single script, a draft, or a transcript with or without prompter's notes and alterations are in existence. It is therefore an untruthful statement, intended to mislead and dupe the public. It is equally pure fiction to state as he also does that "some understrapper at the theatre or in the printer's office introduced details into the Folio's texts." Every student of Shakespeare, quite apart from Baconians, knows that to suggest the 1623 Folio was doctored by some "under-strapper" is utterly ridiculous since many new scenes and thousands of new lines were added from previous quartos. The Professor in fact gave an untruthful and dishonest talk, for he knew well enough that all he said was mere assumption. Moreover it was seemingly undertaken with the object of paving the way for the Sir Thomas More mare's-nest claim. By the way, of what University is Dover Wilson a Professor? And a Professor of what? We cannot trace him in "Who's Who."

* * *

Now we have an apparent sequel in another B.B.C. broadcast, by Mr. John Bryson (*Radio Times*, Feb. 20th) who boosted the forthcoming radio production of Scenes from "The Book of Sir Thomas More," performed on the succeeding Tuesday (Feb. 24th) and Thursday (Feb. 26th) of which he had prepared the scenes for broadcasting. In this broadcast he also made the most staggering claims that it was the work of Shakespeare. "A band of experts" headed by "that expert in handwriting Sir E. Maunde Thompson," had "come to the conclusion there here indeed is the hand of the master. Theirs is as exciting a piece of detective work" added the speaker, "as any in the history of literature." Detective work does not always lead to success, exciting as it may be and certainly it did not with Pollard and his cronies. Greenwood saw to that! Sir E. Maunde Thompson may or may not have been an expert in handwriting, but anyone who claims that the muddled, hesitating, laboured, few signatures of William Shaxper were identical with the author of the three script pages of the Sir Thomas More play, must have possessed a vivid imagination! The late M. A. Bayfield, a well-known expert on this subject in his day, who had severely criticised the Shaxper signatures in *The Times Literary Supplement* wrote to Sir George Greenwood and ridiculed Maunde Thompson's assertions. "I cannot see," he said, "how anyone who has ever examined handwritings could say that the W's in the Addition and Signatures show any signs at all of having

been written by the same hand. . . I was genuinely surprised at the feebleness of E.M.T.'s (Maunde Thompson's) answer to my article . . . he could not make a single point." So, what of this alleged "expert"? Incidentally Bayfield remarked of Prof. Dover Wilson, "I should never have entered the fray but that I was sick of Dover Wilson's repeated assumptions that the Shakespearean authorship was as good as proved." That gentleman has learned nothing from time! He may not appreciate that he is taking a considerable gamble with his reputation.

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Except that the B.B.C. are ultimately responsible for the broadcast of Mr. Bryson we should not trouble to criticise his wild assertions that Shaxper, the man of Stratford, wrote the More play, based on those egregious and dubious signatures. "All the evidence points to Shakespeare's authorship," he said. It is more than a "terminological inexactitude" to use Mr. Churchill's expression. Then he foolishly comes into the open: "The discovery scotches an old heresy. For this is not the hand of Bacon, but that of the will and the mortgage deed and the legal deposition incontestably signed by the Man of Stratford." Probably more false evidence has been given in law courts by writing experts than in most subjects, but as far as Shaxper is concerned, there is a general concensus of opinion that his six signatures are variable and of an illiterate, whereas Ben Jonson who knew his Shakespeare, the poet, went out of his way to praise the clarity of his writing. Mr. Bryson, again guessing, argues that a team of Elizabethan dramatists got together to write a play round More, and uses as an argument that the young Shakespeare "making his name with *Henry VI* and branded as an 'upstarte Crowe' by a jealous old hand like Greene, was the coming man." Experts to-day with additional knowledge, have long ago discarded the theory of collaboration over *Henry VI*, but perhaps Mr. Bryson is unaware that why Greene accused Shaxper of being an "upstart Crowe adorned in our feathers" was because he knew well enough, like other playwrights of the period, that the Stratford man was actually only a paid mask for Francis Bacon who had the strongest of reasons not to appear personally as the real author. The B.B.C. should really get educated persons in Elizabethan history to deal with Shakespearean matters.

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What intrigues us more than most matters in regard to the Stratfordians is their growing habit of intemperance and bad temper shown towards the Bacon believers, and their apparently extraordinary lack of any desire for truth. For instance a late professor of English at the Johns Hopkins University, by name Hazelton Spencer, has recently published a book entitled "The Life and Art of William Shakespeare." We have not read this book but in a fulsome critique which appeared recently in *The Spectator* an excerpt is given from the work as follows: "By 1598, then, we have ample evidence that Shakespeare had prospered to an extent denied most creative spirits,

who as a rule are, and have to be, disinclined to make the sacrifices and adopt the pre-occupations of those who find the ownership of things supremely interesting. There seems to have been no clash between his acquisitiveness and his art." To us this reads as a long-winded and confused passage, but any "ample evidence" that Shaxper had prospered consists in the bald fact that the Earl of Southampton gave him £1,000, to get him out of London for very good reasons concerned with Francis Bacon, and all that the world knows of him and his career subsequently is that he became a maltster and a money-lender, who sued debtors for paltry sums. If there was no clash between his "acquisitiveness" and his "art," what art did he posses with which his greed could clash? *The Spectator* calls this sort of stuff "lucid and pleasurable reading," and there is admittedly no accounting for taste. The critic remarks "Baconians may dislike it. They get short shrift." On the contrary we thrive on this sort of diet which is turning more and more intelligent thinkers towards us. But why is it that our most supposedly high-brow publications constantly reveal their intolerance and ignorance of the subject? We say ignorance for otherwise it would stamp them as utterly dishonest.

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Thanks to the courtesy of the Editor of *John O'London's Weekly* we are able to reprint the article "A Shakespeare Walk in London," by Mr. Ernest Short, together with a map of the principal places associated with the name of Shakespeare. It makes an interesting accessory to Mr. Gundry's *Francis Bacon—A Guide to His Homes and Haunts* (price 4s. 4d. post free from The Francis Bacon Society's Centre). Mr. Short, however, is apparently not a Baconian, and we do not associate ourselves by any means with some of his assertions in regard to Shaxper the player and Shakespeare the poet. He says, "Being a member of Queen Elizabeth's Company of Players and a Groom of the Chamber of James I, Shakespeare's associations with the Court at Whitehall Palace were frequent through two reigns. With Burbage, he was a member of the Lord Chamberlain's Company who played before Elizabeth in 1594. Under James, on the night of Hallowmas, 1604, 'the Kinges Matis plaiers' presented a play called *Moor of Venis*, the poet of which mayd the plaie being Shaxberd.'" We trust not to be accused of looking a gift horse in the mouth if we question these extraordinary assertions, and doubt every word of them.

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What authority, we would like to ask Mr. Short, can he produce for the statement that the actor Shaxpur was a member of Queen Elizabeth's Company of Players? There was the Lord Chamberlain's Company, there was the Earl of Leicester's Company, there was the Earl of Oxford's Company, but it is news to us that Elizabeth had a Company. What authority is there that he was a groom of the Chamber to James I? It is a new claim to us, and frankly we believe it to be pure and ignorant fiction, or that Shaxpere was even

known at Court. On what grounds does he claim that he was a member of the Lord Chamberlain's Company which played before Elizabeth in 1594? Is there any record of his presence or is it mere deduction? As to the last choice bit, put in Tudor English, that under James, in 1604, a play called "Moor of Venis" was presented of which "*the poet which mayd the plaie being Shaxberd*," we must really question the authenticity of the writer's information unless he gives us chapter and verse for a claim never heard of before, in spite of every endeavour by learned investigators to trace any proven activity of Shaxpere either as actor or poet. Halliwell-Phillips, so widely known as an authority, said he could not trace his name as an actor anywhere, including the records of the principal cities of England. If Mr. Short can produce a tittle of evidence to bolster up his astounding claims we will be happy to give every prominence to them.

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Dr. Orville Owen's Word Cypher has long been a difficulty to Baconians for, although he preceded Mrs. Gallup by some years, who confirms him in all salient features in the Biliteral Cypher, students of the Cyphers have frequently felt that in certain respects the Doctor laid himself open to question in regard to certain details of extraction. The weakness of Dr. Owen, who was otherwise a sympathetic and very kindly man, was a certain jealousy and secretiveness about his methods which caused him to fall out with Mrs. Gallup, and made him uncommunicative to others. He failed to obtain the benefit of three additional guide words which she obtained in the Biliteral Cypher and doubtless their omission affected his extractions in certain directions. But we are pleased to announce that a well-known Baconian friend of the Society in Detroit, who is the owner of Dr. Owen's famous Wheel, is arranging in conjunction with a lady, Miss Pauline Holmes, to obtain further extractions from the Word Code. Certain difficulties in detail have yet to be overcome but a sixth volume—Dr. Owen extracted the material for five—is completed and we hope to be able before long to be favoured with a typescript copy and perhaps to give some resumé of it to our readers. There is evidently a great deal of yet hidden material, especially of Bacon's later days, to be extracted from what he himself described as his principal cypher.

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With reference to Earl Poulett's interesting article in our last issue respecting the tomb of his ancester Sir Amyas Paulet, who was appointed Ambassador in Paris in 1576 in succession to Dr. Dale, a correspondent would be pleased to know the exact date on which he took over his duties, also whether there is any documentary evidence that Francis Bacon travelled from England to Paris in his entourage, apart from references in the Word and Biliteral Ciphers. Dr. Rawley in *Resuscitatio* (1657) appears to have been the first to mention that Bacon travelled with him. No doubt this is correct, and it has been followed up by Bacon's biographers ever since.

Paulet landed at Calais on 25th September 1576, but does not

seem to have taken up his appointment until February 1577. Bacon's licence to travel was dated 30th June 1576, and this document is preserved in the Record Office. From this we learn that Edward Bacon was associated with Francis in this licence to travel abroad. Edward was ten years older, and he was the only one of Sir Nicholas's sons to whom he alludes affectionately in his letters. There is no evidence as to the tour which Edward intended to take, but he was at Strasburg in December 1577. It would be of interest to know, too, the purpose of his travels.

The document is as follows:—

"Elizabeth, by the grace of God: To all and singular our Justices of the Peace, Mayors, Sheriffs, Bailiffs, Constables, Customers, Comptrollers, and Searchers, and to all other our officers, ministers and subjects to whom it shall appertain, and to every of them, greeting.

Whereas we have licensed our well-beloved Edward Bacon and Francis Bacon, sons of our right trusty and well-beloved counsellor, Sir Nicholas Bacon, Knight, Keeper of our great Seal of England, to depart out of this our realm of England into the part of beyond the seas and there remain for their increase in knowledge and experience to remain the space of three years next and immediately following after their departure.

We will and command you and every of you to suffer them with their servants, six horses or geldings, and three score pounds in money and all other their bag and baggage and necessaries quitely to pass by you without any your let, stay or interruption, and these our letters, or the duplicate of them, shall be as well unto you for suffering them to pass as unto them for their going and remaining beyond the seas all the time above limited sufficient warrant and discharge. In witness whereof,

Witness ourself at Westminster, the 30th day of June."

The £60 in money between them suggests that they travelled together. Presumably it was provided by Sir Nicholas.

THE ESOTERIC MEANING OF *TWELFTH NIGHT*

By Beryl C. Pogson

THE key to the meaning of *Twelfth Night* is in the title. Twelfth Night, the Feast of the Epiphany in the Christian Church, commemorates the shewing of Christ to the Magi, the Wise Men—not to the multitude—and represents the manifestation of Light, or Truth, to those who have enough understanding to perceive it. This revelation of Light, or Truth, is the subject of the play.

For those who do not look for an inner meaning, the Feast of Twelfth Night is a time of revelry, a time for song and dance and cakes and ale. This also is the subject of the play.

It is interesting to study the inner meaning in connection with Bacon's own words about allegory in his *De Augmentis Scientiarum* (XIII). He says:

> "It (allegory) is of double use and serves for contrary purposes; for it serves for an infoldment; and it likewise serves for illustration. In the latter case the object is a certain method of teaching, in the former an artifice for concealment. Now this method of teaching, used for illustration, was very much in use in ancient times . . And even now, and at all times, the force of parables is and has been excellent; because arguments cannot be made so perspicuous nor true examples so apt. But there yet remains another use of Poesy Parabolical, opposite to the former; wherein it serves (as I said) for an infoldment; for such things, I mean, the dignity whereof requires that they should be seen as it were through a veil; that is when the secrets and mysteries of religion, policy, and philosophy are involved in fables or parables."

Bacon's *De Sapientia Veterum* is an interpretation of some of the Greek Myths, shewing that the author was familiar with the ancient language of symbols in which fundamental truths have been preserved throughout the ages. In *Twelfth Night* traditional symbolism is used to work out the theme.

First of all, it is a play about twins. Sebastian tells Antonio that he and his sister Viola were "both born in an hour." (II.I.23). Now twinship has always had a deep, esoteric significance. Twins in ancient mythology signified the two sides of Man, the inner and the outer, the divine and the human, manifested in separate persons. It is clear that the twins, Jacob and Esau, for instance, represented the two levels of Man. The hairy Esau had no vision of the Ladder reaching to heaven. In the mythology of many races one twin is sometimes said to be the child of a divine father and the other the child of a mortal father. In legends about such children one twin has to die, while the other may attain immortality. Remus was

killed, but his twin-brother, Romulus, said to be the son of Mars, became immortal and, according to Plutarch, no man saw him die but he was carried up to heaven in a thunderstorm. The legend of the Dioscuri, the Heavenly Twins, Castor and Pollux, relates that Castor was slain, while Pollux was immortal, although in this story Castor was allowed, by the grace of Zeus, to share his brother's immortality, and both these twins are spoken of as "the Sons of Zeus." Now it is significant that the power of healing was attributed to the Heavenly Twins, especially the power of restoring sight, not only physical sight, but inner sight, and they were known as the Lightbringers who saved men from darkness.

In his Essay on "Pan" Bacon speaks of the two sides of Man. He says:

> "The body of Nature is most truly described as biform . . There is no nature which can be regarded as simple, everyone seeming to participate and be compounded of two . . and so all things are in truth biformed and made up of a higher species and a lower."

Let us consider how far the twins in *Twelfth Night* play the traditional part of Healers and Lightbringers, Viola being clearly set apart as capable of higher development than her brother. First, *the twins come from the sea*. In ancient legend wisdom comes from the sea. Jonah had to go down to the depths of the sea before he was fitted to do the work for which God called him. Initiates had to be cleansed in the sea. Hercules had to sail across the Ocean to set Prometheus free. Bacon refers to this several times and seemed particularly interested in it. In his Essay on Adversity he says:

> "Hercules, when he went to unbind Prometheus (by whom human nature is represented) sailed the length of the great ocean in an earthen pot or pitcher, lively describing Christian Resolution that saileth in the frail bark of the flesh through the waves of the world."

Odysseus likewise had to endure the buffettings of the 'waves of the world' for nine years (the full period of initiation). His journey has been interpreted as the journey of the soul of Man to find inner peace, *the journey home to himself*, and he is not home until he is so far from the sea that he meets a man who mistakes an oar for a winnowing-fan—a sign that he is at last no longer involved in the turmoil of life but has attained inner freedom. Prospero had to sail across the sea with Miranda before he reached his Magic Island. His enemies had to be wrecked at sea before they could be brought to acknowledge their guilt. Thus Viola seems to represent an initiate, the divine twin, who had the possibility of developing and who therefore can help others. She is able to bring light. (Notice how often the word *darkness* is used in this play.) Having been through the trials and stress of life, the tempest at sea, Viola at last reaches dry land, but mourns for the loss of her brother, her lower, or material, self. Now, having passed through one stage, she has to go on to

another. She has to serve, to play a part. *She takes a new name.* There is deep, esoteric meaning here. And the new name suggests great possibilities—for Cesario means a *king*. This theme of playing a part runs through the plays. It was particularly interesting to Bacon, who himself had a part to play.

The plot of *Twelfth Night* shews how Cesario is able to awaken the dwellers in Illyria, the Land of Illusion, out of their phantasies. She is certainly surprised to find herself there. "What should *I* do in Illyria?" she asks. The cold water of reality has long since dispelled her illusions. Who are these people who inhabit Illyria? The Duke is hypnotized by his imagination, Olivia is entranced by a picture of herself as a devoted sister, Malvolio is eaten up by his own conceit. Two of these people, the two who are nobly born, are changed by their contact with Cesario. It is interesting to see how Cesario's real suffering is contrasted with the imaginary suffering of Orsino and Olivia. Orsino delights in himself as a lover, cruelly treated. He stays at home indulging in day-dreams. His love is clearly self-love, nourished by his imagination, which in its turn has to be fed with music and flowers. What he lacks is well described in Cesario's words to Olivia:

> "If I did love you in my master's flame,
> With such a suffering, such a deadly life,
> In your denial I would find no sense;
> I would not understand it."
>
> (I.v.283-6)

And then she goes on to say how *she* would woo, with such passion that even the self-possessed Olivia is moved and says: "You might do much." Orsino, too, when to his question: "How dost thou like this tune?" Cesario replies: "It gives a very echo to the seat where love is throned," is struck by the sincerity of her speech and recognizes that it springs from personal experience. He says:

> "Thou dost speak masterly.
> My life upon it, young though thou art, thine eye
> Hath stayed upon some favour that it loves;
> Hath it not, boy?"
>
> (II.iv.22-5)

It is a task which recurs in legend—this wooing on another's behalf one with whom one is oneself in love.

Olivia, like Orsino, dramatizes herself. She tries to present her enduring love for her brother to the world in crystallized form by deciding that:

> "The element itself, till seven years' heat,
> Shall not behold her face at ample view,
> But like a cloistress she will veiled walk,
> And water once a day her chamber round
> With eye-offending brine; all this to season
> A brother's dead love, wherein she would keep fresh
> And lasting in her sad remembrance."
>
> (I.i.26-30)

Cesario, by contrast, is not in a position to shew any outward signs of mourning for Sebastian. But her sincerity and charm and wit take Olivia out of her phantasy and arouse her real feelings of affection, even of passion, so that she soon forgets to play the part she had assigned to herself and throws aside her veil and eventually leaves her cloister. Before she can have her heart's desire she has to have the experience of having her own love rejected just as she had rejected that of Orsino.

Cesario continues to play her part and does all that is required of her until she has to fight Sir Andrew, when she falters and her physical courage is at a low ebb. She has however little to fear from her cowardly opponent. It is only when he returns to the attack, emboldened by his belief in her unwillingness to fight, that she is in any danger—and it is at that moment that her lost brother Sebastian receives the brunt of the attack in her place and makes short work of her assailant and also of his reinforcement, Sir Toby. The material side of a person's nature has its uses after all.

Now it is an interesting point that Cesario has to continue her service even up to the supreme test of having to face death. It is true that she flinched before Sir Andrew's sword, but in different circumstances she is prepared to accept death in the true tradition of the initiate. When the Duke, jealous of Olivia's apparent love for Cesario, says:

> "Come, boy, with me; my thoughts are ripe in mischief;
> I'll sacrifice the lamb that I do love,
> To spite a raven's heart within a dove."

Cesario replies:

> "And I, most jocund, apt, and willingly,
> To do you rest, a thousand deaths would die."
> (V.i.132-6)

Having been brought to the point of accepting the sacrifice of her life, she then has everything restored to her—her brother, her life, and in addition Orsino's love. Because she has learnt how to suffer, it is no longer necessary. And Orsino and Olivia, freed from their phantasies about themselves, are brought face to face with their real feelings, and discover who it is that they really love.

And now we come to the most interesting part of the play—the sub-plot, which reflects the main plot. And here is a strange anomaly —the sub-plot is in many ways more real that the main plot Malvolio might be said to be the central figure of the play. Consider first his name: Malvolio—ill-will. The theme of the sub-plot might be said to be the *madness of Malvolio*. Now some passages in *The Anatomy of Melancholy* throw light on this form of madness, which are quoted here because Bacon claims, in a Cipher Message in the First Folio (set out by Mr. Johnson in his recent publication on the Bi-literal Cipher) that Burton is one of his Masks. The author of *The Anatomy of Melancholy* speaks of the disease of self-love

> "which causeth melancholy and dotage and puffs up our hearts

as so many bladders, and that without all feeling insomuch as those that are misaffected with it never so much as once perceive it,"

Is not this a picture of Malvolio? The Author continues:

"This disease ariseth from ourselves or others . . It proceedeth inwardly from ourselves, as we are active causes, from an overweening conceit of our own good parts . . . All this *madness* yet proceeds from ourselves. The main engine which batters us is from others, we are merely passive in this business: from a company of parasites and flatterers that with immoderate praise and bombast epithets, glowing titles, false eulogiums, so bedaub and applaud, gild over many a silly undeserving man that they clap him quite out of his wits."

This, surely, was what was done to Malvolio. And the author of *The Anatomy* goes on:

"My silly weak patient takes all these eulogiums to himself; commend his housekeeping, and he will beggar himself, commend his temperance, he will starve himself . . ."

(He might have added: "Commend his yellow stockings and his smiling and he will go in yellow stockings and smile!")

"He is mad, mad, mad," he continues, "so many men, if any new honour fall unto them, for immoderate joy, and continued meditation of it, cannot sleep or tell what they say or do, they are so ravished on a sudden; and with vain conceits transported, there is no rule with them."

All this seems to be a description of what happened to Malvolio. The whole study of Malvolio's character seems to illustrate the theme of these passages. It would to-day be called a study in paranoia. Malvolio, like many paranoics, was normal in every-day life and able to carry out his duties with efficiency. The excellence of his stewardship is testified to by Olivia, and Maria says: "My lady would not lose him for more than I can say." But in one odd corner of himself he is vain and puffed up—he thinks he is right and all others wrong. He has mistaken appreciation of his good stewardship for personal affection. In the words of Maria:

"He is an affectioned ass that cons state without book and utters it by great swarths: the best persuaded of himself; so crammed as he thinks with excellencies, that it is his ground of faith that all who look on him love him; and on that vice in him will my revenge find notable cause to work."

(II.iii.160-6)

The letter is a very clever trick to send Malvolio over the borderline by means of flattery. Bacon, in his Essay on Praise says:

"If a man be a cunning flatterer, he will follow the archflatterer, which is a man's self, and wherein a man thinketh best of himself, therein the flatterer will uphold him most."

This is what is done in the letter. The flatterer works on Malvolio's belief that Olivia cares for him. In the scene where he later finds the letter he is day-dreaming aloud, thinking about Olivia and the possibility that she loves him. He says:

> "Maria once told me that she did affect me; and I have heard herself come thus near, that, should she fancy, it should be one of my complexion. Besides, she uses me with a more exalted respect than anyone else that follows her."
>
> (II.v.28)

Now it is clear to an observer that none of this is really evidence of affection, but once the idea has been suggested to him—as it evidently had been suggested in the first place by Maria herself—everything seems to point to it. Malvolio is flattering himself that his mistress seeks his hand in marriage, and the letter bears this out and expands the idea so that he reaches the pitch of saying: "Every reason points to this that my lady loves me." What brilliant psychology is in the letter. "Immoderate praise" is certainly used to "clap Malvolio out of his wits." When it has taken effect, Sir Toby says to Maria: "Thou hast put him in such a dream that when the image of it leaves him he must run mad." (II.v.211-3).

The letter is the core of the play. At the end of it are the words: "Thou canst not choose but know who I am." Following the instructions given in the couplet:

> "I may command where I adore, but Silence like a Lucresse Knife
> With bloodless stroke my heart doth gore, M.O.A.I. doth sway my life,"

Mr. Johnson solves the "fustian riddle," and traces Bacon's signature. (BACONIANA—January 1946).

Who brings the light to Malvolio, who of all characters in the play is the most completely in inner darkness? The ordinary sane people in the play—Sir Toby, Maria, Fabian, the Clown, act as a kind of chorus in this play. The only other character who falls into the same trap as Malvolio is Sir Andrew, who is equally ready to be persuaded that Olivia considers him as a possible suitor, and, ironically enough, he is condemned from the first by Malvolio as a "foolish knight." It is a strange thought that the capable respected Steward and the half-witted Sir Andrew can be thus bracketed together. Sir Toby, with his innate good sense, in saying to Malvolio: "Dost thou think because thou art virtuous there shall be no more cakes and ale?" sums up his character—a mingling of self-compacency and ill-will. But it is the Clown who is really the foil to Malvolio. His part in the play is shrewdly described by Cesario:

> "This fellow's wise enough to play the fool,
> And to do that well craves a kind of wit:
> He must observe their mood on whom he jests,
> The quality of persons, and the time,
> And, like the haggard, check at every feather

That comes before his eye. This is a practice
As full of labour as a wise man's art;
For folly that he wisely shews is fit;
But wise men, folly-fall'n, quite taint their wit."

The Clown would never have been taken in by immoderate flattery. In his altercation with the Duke he said he was the better for his foes and the worse for his friends, his explanation being: "My foes tell me plainly I am an ass; so that by my foes I profit in the knowledge of myself . . ." (There is an echo of these words in *The Advancement of Learning* where Bacon says: "Men's weaknesses and faults are best known from their enemies.") Here the wisdom of the Fool stands out in contrast to the ignorance of Malvolio. When the Fool, as Sir Topas, visits Malvolio in his confinement, he addresses him thus: "Madman, thou errest, I say *there is no darkness but ignorance* in which thou art more puzzled than the Egyptians in their fog," referring to Malvolio's ignorance of himself and other people, his ignorance also of how he appeared to others, the ignorance springing from vanity, from an entirely false idea of himself. Light has come, at the end of the play, to Orsino and Olivia, to dispel the mists of their illusions, but Malvolio's inner darkness has apparently not been pierced by any gleam of light, as his final words shew: "I'll be revenged on the whole pack of you." Orsino and Olivia have had their illusions replaced by reality, but Malvolio cannot face reality, as it would strip him of so much that bolsters him up, so he falls back on his characteristic ill-will. There is little hope for him, for, as Bacon says in his Essay on Revenge: "This is certain, that a man that studieth revenge keeps his own wounds green, which otherwise would heal and do well." It is as though Truth can enter where there is charity or goodwill, but not where there is evil will. Bacon contrasts what he calls "a natural malignity" with a disposition to goodness (in his Essay on Goodness of Nature). The Duke and Olivia shew much generosity and kindness of heart towards those about them, particularly towards those who serve them. The one is indeed "a noble duke in nature as in name" and, as for the other, what higher praise can be given than Orsino's greeting to her: "Here comes the countess: now heaven walks on earth?" The Twins from the Sea have awakened them to the possibilities of their lives. "Certainly it is heaven upon earth to have a man's mind move in Charity, rest in Providence and turn upon the Poles of Truth." (*Essay on Truth*).

THE WEIRD SISTERS OF *MACBETH*

By Mary Kavanagh

IN *Macbeth*, more perhaps than in any of his Plays, "Shakespeare" shows an intimate knowledge of the Greek dramatists and their methods. The word "weird" derives from the old Saxon ***wyrd***, signifying Fate or Destiny. The "weird sisters" act as both Fates and Furies to Macbeth; and they are of his own creation. He is in reality self-compelled and self-tormented while supposing himself to be under supernatural guidance or propulsion.

In this tragedy also, Shakespeare proves that he had nothing to learn from modern science or psychology about the origin of thought forms and supernormal manifestations in general.

". . . a false creation
Proceeding from the heat opppressed brain."

A brain heated by the friction of intense emotional activity may give off portions of itself in subtle vapourous emanations. These, bearing the impress of some thought or image registered by the brain, may react on the senses with all the appearance of a ghostly visitation. Among Macbeth's many experiences of this kind his visions of the witches have much the deepest significance. The dagger and Banquo's ghost were projected from his mind, the first by excited anticipating imagination, the second by agitated remorseful memory. The voice that bade him "sleep no more" was the voice of his own conscience uttering a prophecy of doom. As Glamis, in his ancestral castle, he has violated hospitality and humanity and "murdered sleep." Therefore he shall know peace and rest no more either in his new public position as Cawdor or in his private life as Macbeth.

The witches were also thought-forms, but they sprang from a deeper source than temporary emotional disturbance. They personify Macbeth's ruling passions—Pride, Envy, and Ambition; and are in fact attenuated forms of himself, though they bear his moral rather than his physical likeness. As they work on him mainly by influence they are female, but as they include the element of purpose and tend to become powers they "wear the beard of men." They first meet in that arid spot within his breast signified by "a desert place." In the "day of success" they grow bolder and take visible shape. Each witch greets him with a characteristic salutation.

First witch: All Hail Macbeth, Hail to thee, Thane of Glamis!

Pride gives him back his satisfaction in himself and in the lustre he has shed on the time-honoured name of Glamis.

Second Witch: All Hail Macbeth, Hail to thee, Thane of Cawdor!

Here he listens to the voice of Envy, exultant over the beaten Cawdor and holding his coveted title and estates already in anticipation.

Third Witch: All Hail, Macbeth, Thou shalt be king hereafter!

Ambition, not content with present success, looks forward to future triumphs, great beyond all rational expectation.

Banquo, not being free from pride, envy or ambition, sees and hears the witches as well as Macbeth; but they do not overcome him; for these passions are in him more moderate, and he is, on the whole, a man of loyalty and goodwill.

The witches' "familiars" represent the motive power behind their mistresses. Greymalkin belongs to the first witch, the cat being a noted self-lover, and inordinate self-love being the moving spring of pride. The venemous toad, Paddock, stands for malice and ill-will, the unfailing companion and cause of envy. Harpier, or Harpy, expresses the insatiable greed which sets and keeps ambition going. Greymalkin calls only the first witch; but Paddock has an appeal for them all.

Nothing, however, indicates more clearly the nature of each witch than her contributions to the cauldron of hell-broth in the cavern scene. The various ingredients of this unholy brew show how all the objectionable qualities of the lower creatures go to the making of human wickedness. The first witch contributes a toad, because it is she who first perverts the heart, inclining it to envy and malice. Inordinate pride and self-love are passive vices, apt to brood secretly in a hard, cold heart, over wrongs, real or fancied, and so breed and multiply active malignities. The toad is bred and fostered by the first witch, is the familiar spirit of the second, and has affinity to the third.

With the exception of "the tongue of dog" which signifies the barking speech of detraction, so often used by envy, the ingredients provided by the second witch are fragments of cold-blooded, poisonous reptiles and predatory creatures of the night. The fenny snake, the adder, the newt, the frog, the bat, the blindworm, the lizard and the owl all lend their most characteristic feature to the meanest and most malicious of the passions.

If Envy deals in horrors Ambition deals in terrors. The dragon, the tiger, the wolf, the shark have this in common with one another and with Ambition—a limitless capacity to devour. The goat, an inveterate climber, the everspreading root of hemlock, the despotic Turk, the merciless Tartar, the blaspheming Jew who rejected the *Messiah*, because he did not come as a great military conqueror, have all something that Ambition can borrow. The witches' mummy stands for success, which once secured, becomes to the ambitious withered and lifeless. The slips of funeral yew are Ambition's trophies gathered in the mournful darkness she so often casts over the earth in the relentless execution of her designs.

Hecate, who, in Greek mythology, is the goddess, Artemis, fallen from Heaven and become queen of hell, symbolises Macbeth's crowning vice of superstition.

Her familiar is the spirit of signs and portents, called "little"

because he imparts false significance to the most insignificant trifles. The "foggy cloud" in which he sits images the confusion and bewilderment into which he leads his adherents.

Pride is named the first witch because she is the eldest born. The others follow her, not she them. She has the first word with Macbeth; and also the last. Envy, Ambition and Superstition fall away from him in the hour of defeat, mocking him as they go. Pride remains with him to the end. Brought to bay by Macduff he turns to her for support and dies in her arms.

Envy is the ugliest of the sisters. She aims ever at the setting up of strife and the wreaking of cruelty and vengence. Bacon, in his Essay of Envy, stresses the peculiarly baleful nature of this passion and how much reason the happy and successful have to dread it. "Some have been so curious as to note, "he says, "that the stroke or percussion of an envious eye hath most power to hurt when the person envied is beheld in glory or triumph; for that sets an edge upon envy, and besides at such times the spirits of the person envied do come forth most into the outward parts and so meet the blow." [1]

Ambition, having so much expansive tendency might, if rightly directed, have made Macbeth a noble and distinguished man. Uncontrolled by wisdom and religion it makes of him a usurper and a murderer.

The frequent repetition of the number three and its multiples throughout the Play is not a mere purposeless juggling with figures. It is always associated with the three passions symbolised by the witches and proceeding from weakness in the three powers of the Soul. Pride is a disease of the Understanding, Envy a disease of the Imagination,—Imagination being the flower of Memory, and Ambition a disease of the Will. Each witch has an evil eye, an evil ear, and an evil motive or driving force; as has also her familiar. These multiplied will make nine, and nine times nine. The "day" of the witches —the word "Day" may mean centuries or milleniums—will, whatever our reckoning, be a long and weary one. Wars and rumours of wars will continue as a result of their spells, to plague mankind; and who shall put a term to the reign of *"The Weird Sisters?"*

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[1] Bacon also writes of *"Affections*, which have been noted to fascinate or bewitch. . . They frame themselves readily into Imaginations and suggestions; and they come easily into the Eye . . ."

THE ROSICRUCIAN "THREE TREASURES"

The Curious Prophecies of Paracelsus and Francis Bacon

(continued from January)[1]

By Lewis Biddulph

In the last issue of Baconiana, *Mr. Lewis Biddulph, himself a high degree member of the Rosicrucian Order, introduced the subject of the "Three Treasures," which are claimed to be three Rosicrucian documents or pamphlets, entitled* (1) The Reformation of the Whole Wide World; (2) The Fama Fraternatatis; *and* (3) The Confessio Fraternitatis. *Mr. Biddulph in his present article discusses particularly the Fama, in connection with Francis Bacon.*
Editor, Baconiana.

IT is unnecessary to dwell on the first tract of the 1614 Rosicrucian Manifesto. As has been stated in the January number of this journal, its purpose appears to have been an indirect introduction to the *Fama*, which followed it, and to which it served as a foil. It was a comical tale to be followed by a serious proposition of the deepest import and implication.

The *Fama* opened with an address to the wise and understanding reader, with a quotation from Francis Bacon's favourite Old Testament writer, the wise King Solomon, being a panegyric on Wisdom, as the great Light and dispeller of darkness caused by the fall of man into sin and goes on to say how Solomon by earnest prayer obtained the gift of wisdom from God and thereby learnt how the world was created and understood the nature of the elements of time, its beginning, middle and end; the increase, decrease and change of times through the whole year, its revolution, and the ordinance of the stars; also the properties of tame and wild beasts; the causes of the raging of Winds, and minds and intents of men; all sorts and manners of plants, vertues of roots and others were not unknown to him.

The epistle then goes on to say that such a Treasure (to wit Wisdom) cannot but be desired by all, but as such a felicity can no longer happen, except God himself give wisdom, "we have therefore set forth in print this little treatise, Faman and Confessionem of the laudable Fraternity of the Rosie Cross, to be read by every one, because in them is clearly shown and discovered what concerning it the world hath to expect. Although these things may seem somewhat strange and many may esteem it to be but a philosophical show and no true History which is published and spoken of in the Fama of the Rosie Cross, it shall here sufficiently appear by our confession that there is more in recessu than may be imagined." It goes on to say that, "the lovers of Wisdom and Truth will understand the meaning of the

[1] An unfortunate printer's error occurred in the first part of "The Rosicrucian Three Treasures." On page 27 of the January issue of Baconiana—line 23 should read: ". . . which he dismissed the thesis THAT claimed Francis Bacon as restorer, etc. ." and not "the thesis *and*. . . .".

Fama and that a blessed Aurora will now begin to appear and (after the passing away of dark night of Saturn) has altogether extinguished by her brightness, the shining of the Moon or the small sparklets of the heavenly wisdom which yet remaineth with men, and is a forerunner of pleasant Phoebus, with her clear and glistering fiery beames brings forth that blessed day, long wished for by many true hearted etc., etc. . . ."

It goes on to promise revelation of all godly wisdom and of the secrets of all hidden and invisible things in the world, etc. The Preface ends with an exhortation to the reader to join in a prayer that the hearts and ears of all ill-hearing people may be opened, and for the cure of all sick.

Although redolent of the aims of Francis Bacon to bring about a general restoration of knowledge and science, as set forth in his acknowledged works and imbued with the same assurance of final success and dedication to God the Author of all Wisdom, there are visible traces of theosophical doctrines, which was an especial attraction to the theosophical alchemists of that day and obviously intended to draw them into the movement. . . . . .

Fama Fraternitatis, or A Discovery of the Fraternity of the most laudable Order of the Rosy Cross.

Such is the title of the English version of the *Fama* as published by Thomas Vaughan in 1652. The text is not his own version but copied from one of a succession of MSS. into which errors had crept here and there but not of any great importance. Mr. Waite's version is a more accurate one than that of Vaughan. The document opens with a short sketch of the state of religion, "whereby we do attain more and more to the perfect knowledge of Jesus Christ and *Nature*, that justly we may boast of the happy times wherein there is not only discovered unto us the half part of the World which was heretofor unknown,[1] as also many wonderful new Works and creatures of *Nature*; God has also raised men indued with great wisdom which might partly renew and reduce all arts (in this our Age, spotted and imperfect) to perfection, so that man might thereby finally understand his own nobleness and worth and why he is called, Microcosmos and how far his knowledge extends in *Nature*."

Francis Bacon, in Book 3, chapter 2 of the *Advancement of Learning*, refers to the opinion of the Ancients that the world was the Image of God, and Man the Image of the World or *microcosmos* (little World), but he adds that in Holy Writ it is not stated that the World was made in the Image of God, but that Man was created in God's Image. The Theosophists of the 17th century figure the macrocosmos as of human form and as comprehending in his circumference the microcosm or Divine man. The writer foresees the hostile reception it is likely to have from the learned by reason of their pride and inability to agree together but if they could lay aside their shortcomings and come together, they then might, out of all the blessings and gifts bestowed on this age by God, collect a Librum Naturae, (Book of Nature) or method of all Arts. (This was Bacon's method: viz.,

[1]The reference appears to be to the Lutheran Reformation and the Discovery of the New World.

E.1291.13. 710

THE

FAME

AND

CONFESSION

OF THE

FRATERNITY

OF

R: C:

Commonly, of the

Rosie Crosse.

WITH

A Præface annexed thereto, and a short Declaration of their Physicall Work.

By EUGENIUS PHILALETHES:

Jarch: apud Philostrat:

Καὶ γὰρ κέρδος εἴη, μήτε πιστεύειν, μήτε ἀπιστεῖν πᾶσιν. April. 29

Veritas in Profundo.

London, Printed by *J. M.* for *Giles Calvert*, at the black spread Eagle at the West end of *Pauls*. 1652.

The Title Page of The *Fama Fraternitatis* of 1652 described in the accompanying article.

cooperation, because the work was too great for one man to do). Unfortunately however, they prefer to adhere to Porphyry, Aristotle and Galen, who—were they alive today—would reject their errors and receive the Truth with joy. Another hindrance is the opposition of the old enemy.

The Manifesto then goes on to recount the story (legend?) of the most godly and highly illuminated Father C.R.C., a German who set himself to bring about the general reformation of the world and founded the Fraternity. By reason of his poverty, though descended of noble parentage,[1] he was at the age of five placed in a cloister, where he learned indifferently the Greek and Latin tongue and being yet in his growing years was associated to a brother P.A.L. who had determined to go to the Holy Land. Although this brother died in Cyprus and so never came to Jerusalem, yet our brother C.R.C. did not return (home) but shipped himself over and came to Damasco, minding from there to go to Jerusalem. But by reason of the feebleness of his body he remained still there and by his skill in physic he obtained much favour with the Turks and in the meantime he became acquainted with the wise men of DAMCAR in Arabia and beheld what great wonders they wrought and how nature was discovered unto them.

The account then goes on to say that the noble spirit of Brother C.R.C. was so stirred at this that—"Jerusalem was not so much now in his mind as Damasco" so he bargained with the Arabians to carry him to DAMCAR. He was only sixteen when he went there but of a strong Dutch constitution (note that he was previously described as being very delicate) "and there the Wise men received him, not as a stranger but as one whom they had long expected. They called him by his name and showed him other secrets out of his cloyster whereat he could not but mightily wonder. He learned there better the Arabian tongue, so that the year following he translated the Book M into good latin[2] which he afterwards brought with him" (the Book M perhaps stands for Magia or Wisdom).

"He also learned there Physicke and Mathematics in both of which the Arabians excelled in the middle ages. After a stay of three years he crossed over the Arabian gulf into Egypt where he stayed only a short time, taking note of the plants and animals. Thence he sailed the whole length of the Mediterranean and came to Fez, as directed by the Arabians, being in contact and unity of opinion with one another, ready to share and impart secrets—" as opposed to the discord and jealousy among the learned in Europe.

The *Fama* then goes on to say, "every year the Arabians and Africans do send one to another enquiry one of another out of their Arts if happily they have found out some better things, or if experience had weakened their reasons. Yearly there came something to light whereby the Mathematics, Physick and Magic (for in these are they of Fez most skilful)." Here follows a lament on the difference

[1]Is this a veiled allusion to Francis Bacon's Royal birth and his being placed in the care of *pious* Lady Anne and learned Sir Nicholas Bacon at an early age?

[2]Previously he is stated to have learnt Latin indifferently.

of behaviour in respect to exchanges of secrets discovered between Europe and Arabia.

At Fez he became acquainted with the elementary inhabitants who revealed unto him many of their secrets.[1]

After a stay of two years, he departed from Fez, where he studied their magic and Cabala to his profit and sailed to Spain—"where he had great hopes of a welcome from the learned for all the secrets and knowledge of Nature which he was anxious to share with them and to correct the errors of our arts and the true Indicia of the times to come and wherein they ought to agree[2] with those things which are past; also how the faults of the Church and the philosophia moralis was to be amended. He showed them rare growths, new fruits and beasts which did concord with old philosophy and prescribed them new axiomata whereby all things might fully be restored. But it was to them a laughing matter, being a new thing unto them; they feared that their great name would be lessened if they should now again begin to learn and acknowledge their many years errors to which they were accustomed and wherewith they had gained them enough. Who so loveth unquietness, let him be reformed (they said).

"The same song was also sung to him by other Nations, the which moved him the more because it happened contrary to his expectation, being then ready bountifully to impart all his arts and secrets to the learned, if they would have but undertaken to write the true and infallible Axiomata, out of all faculties, sciences and arts and whole Nature as that which he knew would direct them, like a Globe or a circle, to the only middle point and centrum, and (as it is used among the Arabians) it should only serve to the wise and learned for a rule, that also there might be a Society in EUROPE which might have gold, silver, and precious stones sufficient for to bestow them on Kings for their necessary uses and lawful purposes with which (society) such as be governors might be brought up for to learn all that God hath suffered man to know thereby in all times of need to give their counsel unto those that seek it, like the Heathen Oracles."

It then goes on to say that the world was at that time already in labour ". . to bring forth worthy men who brake through darkness and barbarism." "Such a one likewise hath Theophrastus (Paracelsus) been in vocation and callings, although he was none of our Fraternity, yet nevertheless hath he diligently read over the Book M whereby his sharp ingenium was exalted . . . ."

On reading the foregoing with regard to their infallible Axiomata, one cannot but be struck with the strange resemblance between them and Francis Bacon's book of Aphorisms for the interpretation of Nature, namely, the *Novum Organum*. It should be also noted that it is flatly denied that Paracelsus was a member of the Order.

We now return to the doings of C.R.C. After his rebuff by the

[1]This is reflected in the Comte de Gabalis.

[2]*Adv. of Learning*: 1605. "It seemeth best to keep way with the Ancients: usque ad aras." Also see Spedding's Works Vol. IV, page 345:—"but to me on the other who desires as much as lies in my pen to ground a sociable intercourse between the old and the new in learning, it seems best to keep way with antiquity in all things lawful (usque ad aras)."

learned of Spain and elsewhere, he returns to Germany, by reason of the alterations which were shortly to come. "There although he could have bragged of his arts and specially of the transmutation of metals, yet did he esteem more Heaven and more the citizens thereof, than all vain glory and pomp."

Here we may recall Bacon's disclaim of any glory which might perhaps ensue to him from his works and his preference that all should be done to the Glory of God and the *benefit of* man. Had he not plainly declared in an early letter to Burleigh that "Philanthropia" (love of mankind) had taken such a firm hold on his spirit that he could not but follow its leading. So Father C.R.C. built a fitting and neat habitation in which he meditated on his travels and philosophy and reduced them into a true memorial. He also studied the mathematics and constructed many fine instruments, *ex omnibus hujus artis partibus* (from every portion of this art) of which little remained to his successors. After five years, the idea of his long wished for Reformation came again to his mind, but he was uncertain of getting help from others for the work, which in spite of his energy and industry, he could not hope to accomplish alone. So he invited three out of his cloister to assist him, *viz*: Brother G.V., Brother I.A., and Brother I.O. He bound them to be faithful, diligent, and secret, and to commit to writing his directions and instructions for future members of the Fraternity, the which started with four members, who made the magical language and writing with a large Dictionary, *still in use*. They also made the first part of the Book M, but it was a great labour and much hindered by "the unspeakable concourse of the sick," who came for treatment. So whilst the new building, the house Sancti Spiritus (of the Holy Spirit) was being constructed, he decided to enrol further members into the Fraternity, and chose Brother R.C. (his cousin), brother B. a skilful painter, G.G. and P.D. their secretary. (The construction of the Domus Sancti Spiritus, recalls the words of St. Paul: "Know ye not ye are the Temple, of the Living God?"). Father C.R.C. is apparently here indicated as building or having built this soul-body or 'garment,' by means of which he could travel in the spiritual world, out of his body. The term of course might equally well signify a devotional Sanctuary where all the members could meet together. It seems likely that the term bears both significances.

The number of the Brothers was thus increased to eight, all Germans we are told, except Brother I.A. Having now set things in order and the brethren adequately instructed in all their knowledge, they decided to separate and travel in different countries, so that their axiomata might be more profitably examined in secret by the learned and also bring news one to another of their observations and discoveries.

Before separating they drew up six rules of conduct while travelling, *viz*:

"1. That none of them should profess any other thing than to cure the sick, *and that gratis*.

2. None of the posterity should be constrained to wear

one certain kind of habit, but therein to follow the custom of the country.

3. That every year upon the day C . . they should meet together at the house Sancti Spiritus or write the cause of his absence.

4. Every Brother should look about for a worthy person, who after his decease, might succeed him.

5. The word R.C. should be their seal, mark and character.

6. The Fraternity should remain secret 100 years."

Having bound themselves to observe these six rules, five of the Brethren started off, leaving three behind, *viz*: Father C.R.C., and Brothers B. and D. After a year these two departed and were replaced by Brothers I.O. and his cousin (R.C.)

Three great characteristics of the Fraternity were, UNITY, SECRECY, and MUTUAL LOVE and kindness. In such wise they spent their lives and although they themselves were exempt from pain and disease, they could not extend their lives beyond the limit fixed by God. The first to die, was Brother I.O. in England, as had been foretold by Brother C. Brother I.O. was an expert in the Cabala, as witnessed by his Book H. . "in England he is much spoken of and chiefly because he cured a young Earl of Norfolk of leprosy."

The Brethren decided as far as possible to keep their burial places secret, so that in some cases their burial places are still unknown but fit successors were always appointed. The Founder of the Fraternity died, and his burial place remained a secret. The only record remaining of the original fraternity was contained in their Philosophical *Bibliotheca*, amongst which the book of Axiomata was held for the chief, *Rota Mundi* for the most artificial (great work of art) and *Protheus* for the most profitable.

Here follows: "The true and fundamental relations of the discovery of the High Illuminated man of God, Fra. C.R.C." After that A. in Gallia Narbonensis was deceased, there succeeded in his place our loving Brother N.N. This man after he had repaired unto us to take the solemn oath of Fidelity and secrecy, informed us bona fide that A. had comforted him in telling him that this Fraternity should ere long not remain so hidden. The year following after performance of his school right and being minded to travel and sufficiently provided with Fortunatus' purse, he thought, as he was a good architect, to alter something of his building and to make it more fit.

In such renewing he lighted upon the Memorial tablet which was cast of brass and containeth all the names of the Brethren, with some few other things. This he would transfer into another more fitting vault, for where or when Brother R.C. died, or in what country he was buried, was by our predecessors concealed and unknown to us. In this table stuck a great nail somewhat strong, so that when it was with force drawn out, it took with it an indifferent big stone out of the thin wall or plastering of the hidden door and so unlooked for,

uncovered the door whereat we did with joy and longing throw down the rest of the wall and cleared the door upon which was written in great letters:—

POST CXX ANNOS PATEBO

(that is 'after 120 years I will open') with the year of the Lord under it.

The Brethren present decided to wait till the next day before opening the door, in order to consult their Rota. Accordingly, the following day they opened the door and discovered a vault of seven sides and seven angles, each side being 5 feet in width and 8 feet in height.[1] Although the sun never shined in this vault,[2] it was enlightened by another sun, which[3] had learned this from the sun and was situated in the upper part, in the centre of the ceiling. In the midst, instead of a Tombstone, was an altar, covered with a plate of brass and bore this engraven:—

A. C.R.C. *Hoc universi compendium unius mihi sepulchrum fecii.*

(That is, 'I made this Tomb for myself, as a compendium of the whole Universe.)

"Round about this first circle or brim, stood:—

JESUS MIHI OMNIA (Jesus is all in all to me.)

In the middle were four figures enclosed in circles whose circumscription was:—

1. *Nequaquam Vacuum* (A vacuum does not exist.)
2. *Legis Jugum.* (The yoke of the Law.)
3. *Libertas Evangelii.* (The liberty of the Gospel.)
4. *Dei Gloria Intacta.* (The whole glory of God.)

This is all clear and bright as also the seventh side and the heptagons. So we kneeled down altogether and gave thanks to the sole wise, sole mighty and sole eternal God. This vault we parted in three parts; the upper part, or ceiling; the wall or side; the ground or floor. Of the upper part you shall understand no more at this time, but that it was divided according to the seven sides in the triangle, which was in the bright centre, but what therein is contained, you (that are desirous of our Society) shall, God willing, behold the same with your own eyes. Every side or wall is parted into ten squares, every one with their several figures or sentences as they are truly showed and set forth *concentratum* here in our book. The bottom is parted in the triangle but because therein is described the power and ruler of the Inferior Governors, we leave to manifest the same for fear of the abuse by the evil and ungodly world. But those that are provided and stored with the heavenly antidote, do without fear or hurt tread on and bruise the head of the old and evil serpent . . .

[1]See, Revelations of St. John, Chap. 1, verses 12—16, and also, Chap 21, verse 23.

[2]Royal Arch Masons will recognise a similarity in one part of the symbolism.

[3]See, Dr. Wilkins, *Mathematical Magic*, 1648, page 136-7: ". . . such a lamp is likewise related to be seen in the sepulchre of FRANCIS ROSICROSS, as is more largely expressed in the confession of that Fraternity . . ."

"Every side or wall had a door for a closet, wherein there lay divers things, especially *all our books*, which otherwise we had besides the vocabularies of Theophrastus Paracelsus of Hohenheim and those which daily unfalsified we do participate. Herein also we found his Itinerarium and Vita, *whence this relation for the most part is taken*. In another chest were looking glasses of divers virtues, as also in other places were little bells, burning lamps and chiefly wonderful artificial songs, generally all was done to that end, that if it should happen after many hundred years, the Fraternity should come to nothing, they might by this vault be restored again."

Then comes the discovery of the body of Father C.R.C. They removed the altar and lifted up a strong plate of brass and . . "found a fair and worthy body whole and unconsumed . . in his hand he held a parchment called T[1] the which next unto the Bible is our greatest treasure which ought not to be delivered to the censure of the world."

At the end of this book was an Eulogium in Latin, the translation of which is as follows:

"A seed ingrafted in the breast of Jesus. C. Ros. C. sprung from the noble and illustrious family R.C. of Germany, a man admitted into the human and divine Mysteries and Secrets by Divine revelations, transcendental contemplations, and unremitting effort of his life. Finding that his age was not ready to possess the more than Royal or Imperial treasure which he had collected during his journeys in Arabia and Africa, he placed it under guardianship for posterity, and appointed trustworthy and faithful heirs of his Arts and his Name. He also made a microcosm (a little world) corresponding to all the motions of that great world (the macrocosm) and finally drew up this compendium of things past, present and future. Then having passed the age of 100 years though stricken by no disease (which he had neither experienced in his own body, nor yet allowed to attack others), but called by the Spirit of God (amidst the last embraces of his Brethren) he rendered up his illuminated soul to God, his most faithful Creator. A most beloved Father, a most tender Brother, a most faithful Teacher, a most loyal Friend, he was hidden here by his (followers) for 120 years."

Underneath were subscribed the names of the first two succeeding groups.

The reader is here requested to observe the peculiar correspondences between this Eulogy and Francis Bacon's own Will and Testament by which he left his name and fame to foreign nations and to mine own countrymen after some time be passed. (To future ages.)

But Francis Bacon's burial place is still unknown, neither is the Time or place of his death known to us.

The writer believes that Lord St. Alban's fame and Memory shall eventually be discovered to be as fair and unconsumed as was the corpus of Father C.R.C. and free from all taint and calumny.

The Fama ends with the Latin sentence "Sub umbra Alarum tuarum Jehova." (Beneath the shadow of thy wings Oh Lord.)

[1]T perhaps stands for Truth the Daughter of Time, viz., Revelation of Time.

(to be continued)

THE MECHANISM OF THE BI-LITERAL CYPHER

By W. G. C. GUNDRY

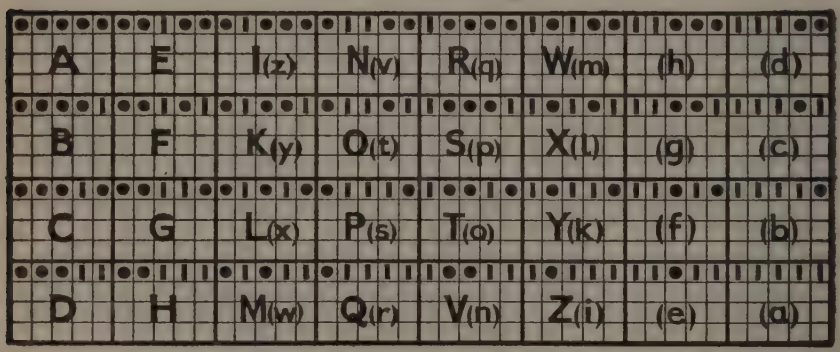
THE recent publication of Mr. Comyns Beaumont's "*The Private Life of the Virgin Queen*" has drawn renewed attention to the *Bi-literal Cypher* of Francis Bacon, and Mrs. Wells Gallup's work of deciphering his story in the literature of the Elizabethan Era.

The formula which is the basis of the system has not itself, perhaps, received the attention which it deserves.

In BACONIANA for December 1929,[1] however, the late Mr. Henry Seymour contributed an article entitled "*The Concealed Author of Shakespeare's Sonnets*" in which he arranged the formula in a systematic tabular form, and thus indicated its geometric pattern: the present writer wishes to acknowledge his indebtedness to Mr. Seymour in this respect.

In the accompanying tables a dot represents an A, and a vertical stroke a B, in the quinary combinations. This has been found a simpler and more convenient method of indicating the two unlike signs which constitute the formula than in using A's and B's, as Bacon does.

The following (Table No. 1) is a reproduction of the Table which appears in Mr. Seymour's article, referred to above.



As Bacon writes in his description of the *Bi-literal Cypher* in his *De Augmentis Scientiarum*, two unlike signs (or letters) in five placings will be sufficient for thirty-two differences (in the formula).

It will be seen from the above table that the formula can be read in the reverse order: in his contribution to BACONIANA, Mr. Seymour used this method in deciphering the dedication of the *Sonnets*.

[1] BACONIANA, Vol. XX. No. 76 (Third Series), p. 106 *et seq.*

There is another way of setting out the quinary combinations of diacritical signs which further demonstrates its scientific and geometrical pattern, and which enables it to be memorised without difficulty—evidence of careful design, which may have some unknown and special significance: it is here set out in a vertical table (Table No. 2), as it was evolved by the present writer.

In considering Bacon's work on any subject, no point is too apparently insignificant to be overlooked, indeed, he himself urges upon us the importance of distinguishing differences: the formula may have a value which is more than merely a cryptographic one.

The vertical demonstration of the formula is set out below:—

Table No. 2

A	●	●	●	●	●	1
B	●	●	●	●	I	2
C	●	●	●	I	●	3
D	●	●	●	I	I	4
E	●	●	I	●	●	5
F	●	●	I	●	I	6
G	●	●	I	I	●	7
H	●	●	I	I	I	8
I	●	I	●	●	●	9
K	●	I	●	●	I	10
L	●	I	●	I	●	11
M	●	I	●	I	I	12
N	●	I	I	●	●	13
O	●	I	I	●	I	14
P	●	I	I	I	●	15
Q	●	I	I	I	I	16
R	I	●	●	●	●	17
S	I	●	●	●	I	18
T	I	●	●	I	●	19
U	I	●	●	I	I	20
W	I	●	I	●	●	21
X	I	●	I	●	I	22
Y	I	●	I	I	●	23
Z	I	●	I	I	I	24
H	I	I	●	●	●	25
G	I	I	●	●	I	26
F	I	I	●	I	●	27
E	I	I	●	I	I	28
D	I	I	I	●	●	29
C	I	I	I	●	I	30
B	I	I	I	I	●	31
A	I	I	I	I	I	32

It will be noticed that beginning from the right, the vertical columns alternate the binary signs in ones, twos, fours, eights, and sixteens, which is of great assistance in remembering the formula. The last eight combinations of signs, after Z, represent H—A with

(*continued on page* 94)

DOCUMENTARY EVIDENCE OF FRANCIS BACON'S AUTHORSHIP OF THE IMMORTAL PLAYS

By HOWARD BRIDGEWATER, Barrister-at-Law

IN an address to the Society some years ago I enumerated the many and various reasons which negative the traditional assumption that the world's greatest plays were written by William Shakspere of Stratford-on-Avon.

I propose now to deal with certain documents which point to Francis Bacon as the author of these plays.

Had these documents been known about at an earlier date than they were, there would have been far less opposition to the Baconian theory than there is, if, indeed, any at all. It is an unfortunate fact that much of the orthodox opinion which still obtains was formed before this important evidence was available. We are up against prejudice—pre-JUDICE!

The Northumberland manuscript, for example, with which I shall deal first, was discovered only in 1867, and prior to that time those opposing the orthodox tradition as to the authorship of the Plays were as voices crying in the wilderness. General opinion had already been formed.

Now what we call the Northumberland manuscript was a document found in a box in Northumberland House in the Strand. It is now in possession of the Duke of Northumberland. It consists of a folder containing mainly transcripts of works written by Francis Bacon. A list of the contents of the folder is given on the first page of the cover. Most unfortunately the folder does not now contain all the works enumerated in the list of contents. Nine of them are missing, including—

> 1. The Earl of Arundel's Letter to the Queen. 2. Oration at Gray's Inn Revels. 3. An Address to the Queen by Francis Bacon. 4. Essays by Bacon. 5 and 6. The Shakespeare Plays of *Richard II* and *Richard III*. 6. *Asmund and Cornelia* which was probably a play, but nothing is known respecting it. 8. *The Isle of Dogs*, a play by Thomas Nashe. 9. A portion of Leicester's *Commonwealth*.

Before further discussing this intriguing document, it is important that we should endeavour to fix the date of it. In the first place, the writing is in Elizabethan script, and internal evidence suggests that it was written before 1597, for the first edition of Bacon's *Essays* was published in that year, and having been put into print it is unlikely that anyone afterwards, more especially Bacon himself, would want to have them copied out again in writing.

Rather significantly, of these *Essays* which had previously circulated in manuscript form, Bacon wrote in his Epistle Dedicatory to the first edition of them as follows:—

> "I doe nowe, like some that have an Orcharde ill neighboured, that gather their fruit before it is ripe, to prevent stealing. These fragments of my conceite were going to print. Therefore I held it best discretion to publish them myselfe, as they passed long agoe from my pen."

The first significant thing about this folder of transcripts, mostly of Bacon's works, is that there is included in the list of contents two Shakespeare plays which are *not* described as by Shakespeare, though the *Isle of Dogs* is specifically attributed to Nashe, and Leicester's *Commonwealth* is entered as "author uncertain," or, to be strictly correct, "*incerto autore*." The second and still more significant thing about it is that this list of contents on the cover is scribbled all over, especially at the foot of it with "your" and "yourself" in juxtaposition to the words "William Shakespeare," sometimes spelled "Shak" and sometimes without the "e" at the end. It is as though the writer of these scribblings, *which were apparently made about the time when the "Shakespeare" plays were beginning to appear under that name*, and not, as previously, anonymously, was, in the course of trying out a new pen, or perhaps just mischievously scribbling, revealing his knowledge of the fact that William Shakespeare or Shakspere, however spelled, was merely a name which was being used by Bacon. This impression is very strongly supported by the fact that immediately above the entries relating to *Rychard the Second* and "*Rychard the Third*" (where there was more space to interpolate it than there was below those entires) appears the phrase "By Mr. Ffrauncis William Shakespeare." And somewhat significantly, as it seems to me, there is written just above and to one side of the several repetitions of the word "Shakespeare," towards the end of the page, the sentence, "Revealing day through every cranny peepes." That sentence, which will be recognized as being taken from *The Rape of Lucrece*, is followed by the words "and see Shak: your William Shakespeare," etc.

It certainly seems as though the writer of these scribblings, without saying so in so many words, is revealing the fact, of which I think he was a little proud, that whatever was generally thought about the matter, *he, at any rate, was well aware that William Shakespeare was nothing but a name*. It is curious that the very first document that we find on which the names of Shakespeare and Bacon appear in juxtaposition should be of such an extraordinary character. Absolute proof that Bacon, for the purpose of his plays, was "Shakespeare," the Northumberland manuscript cannot pretend to be, but, though falling short of proof positive and unanswerable, it constitutes in more ways than one, documentary evidence connecting Francis Bacon with the plays, of an extremely illuminating character.

The chief point to remember, then, about this folder, which,

according to the list of contents, should have, and probably at one time did contain two of the so-called "Shakespeare" plays, is that someone, about 350 years ago, scribbled on it in such a way as to say, in effect, "You don't deceive me, my dear Mr. Francis Bacon, with your William Shakespeare pseudonym—it's you yourself, Mr. *Ffrauncis*, who is the author of those plays!"

The next document we have to examine is the *Promus*, or, as Francis Bacon himself called it, *The Promus of Elegancies and Formularies*. Promus means "storehouse," and this Promus was what today we should describe as a notebook containing a collection of elegant phrases, not only in English, but in Latin, French and Italian. That this notebook, which is in the Harleian collection in the British Museum, was written by Bacon himself, has never been disputed. Spedding says it is written in his own hand, and Mrs. Henry Pott, who was the first to have it printed, states, in her preface, that Mr. Maunde Thompson, keeper of MSS. at the British Museum, agreed that this collection of notes was in Bacon's well-known and characteristic handwriting. Moreover, there is internal evidence that they were written by Bacon, for amongst them are notes for *The Colours of Good and Evil*.

Now this collection of jottings of elegant or unusual phrases is precisely the sort of thing one would have expected the writer of the immortal plays to have compiled as an *aide-memoire*. There are 1,655 of these notes, evidently made for subsequent literary use, and the evidence which connects the known writer of them with "Shakespeare" lies in the fact that most of them are found to have been woven into one or other of the "Shakespeare" plays, and are found to have been made of very little, if any, use in Bacon's admitted works.

One may, of course, argue that Bacon took them from the plays. Dr. Edwin Abbott, who wrote the preface to Mrs. Henry Pott's reproduction of the *Promus* actually does suggest that. Being an orthodox Stratfordian I suppose he felt he must say something of the sort. Yet he goes on in this same preface to show that the contrary may well have been the case. He says: "The *Promus* seems to render it highly probable, if not absolutely certain that Francis Bacon, in the year 1594, had either heard or read Shakespeare's *Romeo and Juliet*." He says, "Let the reader turn to the passage in that play where Friar Laurence lectures Romeo on too early rising, and note the italicised words (meaning, of course, the words which he himself had put in italics):

> But where unbruised youth with unstuff' brain
> Doth couch his limbs, there *golden sleep* doth reign:
> Therefore thy earliness doth me assure
> Thou art *uproused* by some distemperature.

"Now," says Dr. Abbott, "let him turn to entries 1207 and 1215 in the following pages (i.e. *Promus*) and he will find that Bacon, among a number of phrases relating to early rising, has jotted down these

words: 'golden sleep' and 'Up-rouse.' "One of these entries," he continues, "would prove little or nothing, but anyone accustomed to evidence will perceive that *two* of these entries constitute a coincidence amounting almost to a demonstration either (1) that Bacon and Shakespeare borrowed from some common and at present unknown source, or (2) that one of the two borrowed from the other.

There are three reasons for supposing that Bacon did not borrow these words from Shakespeare. In the first place, the *Promus* is dated December, 1594, that is to say, three years earlier than the first publication of *Romeo and Juliet*. But I am not going to try and deceive anyone in this matter. That date 1594 is apparently (from the fact that it appears on the *first* page of the *Promus*), the date when this collection of notes was commenced. But the point is not when it was commenced but when it was finished. Most unfortunately we do not know that. If it were known to have been finished within the next two years, there could hardly be any Bacon-Shakespeare controversy today.

In the second place, to quote our late president, Mr. Theobald, on this subject, "even if Bacon had heard (or read) this play before it was printed, he would not make notes of the phrases which he practically never used in his own acknowledged works, and the striking thing about these *Promus* notes is that while they appear copiously in the 'Shakespeare' plays they do not appear in Bacon's admitted works."

But the third reason—and this is the outcome of my own deliberation of this matter—why you cannot reasonably suppose these entries, "golden sleep" and "uprouse," to have been taken by Bacon from Shakespeare, is this, that if Bacon were reading "Shakespeare," it is not in the least likely that he would have picked out these isolated words. Being himself a poet, and the most ardent exponent of the music of words, he would surely not have divorced these words from their context, but have written down in his notebook, "Golden sleep doth reign" in the first case, and in the second, "Uproused by some distemperature." "Golden sleep doth reign" is a highly poetical and beautiful phrase, and "Uproused by some distemperature," is much more valuable than the word "uproused" alone. A man like Bacon would not slash a mental picture to pieces for the sake of saving two words in the first case and three in the second. If you think such a man could take a pearl and rob it of its sheen and lustre, then, my dear reader, you do not know your Francis Bacon; you have never been stirred, as I have, by his writings, as, for example, the organ-like quality of his prayer which I shall later quote at the end of this article.

It follows, then, that those words, "golden sleep" and "uproused," when put in Francis Bacon's diary, were taken from some other source than "Shakespeare," or they would not have been put there naked and unashamed and robbed of their beauty; and, if that is the case, then he had not seen *Romeo and Juliet* when he wrote them. Their appearance, then, in *Romeo and Juliet* three years after

the *Promus* was commenced—their appearance together in one verse of that play—can only mean that Francis Bacon put them there; that he had done what he, a poet, wanted to do with them; they had from whatever source he took them, been beautified, embellished. "Golden sleep" had been turned into "Golden sleep doth reign," and "Uproused" into "Uproused by some distemperature."

You can question the evidence of the dates as inconclusive. You can question, if you like, whether these words were used in Bacon's admitted works, though we are assured on high authority that they were not, but I respectfully suggest that one's own innate sense of the probabilities of things will not allow one to believe that those words would have been taken unadorned by Bacon from "Shakespeare."

Now to another, and, as I think, still more cogent example. On the same folio of the *Promus* as that on which these words appear we find a collection of salutations, such as "Good morrow," "Bon jour, bridegroom," "Good *betimes*," "Bonum mane," and "*Diluculo surgere salubrium est*," which, as you know, means "It is healthy to rise early." In *Twelfth Night* both these last mentioned expressions appear in the short passage in which Sir Toby Belch, uncle to Olivia, pokes fun at Sir Andrew Aguecheek. Sir Toby says—

> "Approach, Sir Andrew; not to be abed after midnight is to be up betimes; and *diluculo surgere*, thou knowest."
>
> Sir Andrew: I know that to be up late is to be up late.
>
> Sir Toby: A false conclusion. To be up after midnight and to go to bed then, is early, so that to go to bed after midnight is to go to bed betimes."

Do you think Bacon noted the Latin phrase and the phrase "betimes" from Shakespeare?—remembering that this play was not printed until 1623, or thirty-two years after the *Promus* notebook was commenced, and was first played at the Middle Temple in 1601, or seven years after the commencement of the *Promus*? Apart from the extreme unlikelihood presented by these dates I would ask you this: If you were reading a manuscript copy of *Twelfth Night* and decided to note the word "betimes" and the Latin phrase "*diluculo surgere*," would you or would you not enter them consecutively? Yes, you would. But they do *not* appear consecutively in the *Promus*. The words "Good betimes" appear first, then there are four other entries and then the Latin words. It comes, then, to this, that while the evidence of dates is not absolutely conclusive the probabilities are that the *Promus* was written before the Plays. The nature of the entries suggests that they were put into Shakespeare and not taken therefrom, while the manner of their appearance in the *Promus*—*i.e.*, separated where they should have been consecutive—proves almost conclusively that they were not taken from the Play. Good! If they were not taken from the Play then they were taken from the *Promus* and put into the Play. Q.E.D.

Now while your minds are occupied with the implications of the

Northumberland MSS. and with this diary of notes of elegant phrases, so many of which are so significantly found to have been reproduced in "Shakespeare," while you see in front of you, as it were, Bacon's manuscript collection of plays and masques, etc., evidence unimpeachable, not only of the fruits of his indefatigable industry, but of the manifold sources from which he so assiduously plucked the raw material for his work, I would suggest that you turn your minds back suddenly to the Stratford gentleman, and ask yourselves what evidence there is that he ever possessed any of the implements necessary to the production of literature. Was he ever seen with so much as a book in his hand? If so, there is no record of it. All we know in this connection is negative: that no mention of any book or manuscript was made in his will.

In support of that part of my argument about the *Promus* which hangs upon whether or no Francis Bacon was a poet, I propose to refer briefly both to contemporary and subsequent evidence. The first document I shall put in for your consideration in this case is his own letter—to Sir John Davies. It was written in 1603 on the occasion when Sir John Davies, who was himself a poet, was about to set out for the north of England to meet King James I, who was en route to London for his coronation. Having asked Sir John to do him the favour of commending him (Sir Francis) to the king, he put this postcript to his letter—"Be kind to *concealed* poets." Would he have been at all likely to have urged the plea of brotherhood in poetry to a man who was himself a poet, had he not been favourably known in that connection to Sir John?

Still to quote Sir Francis himself, I would remind you that in one of his wonderful prayers he wrote: "I have, though in a despised weed, procured the good of all men." "Weed," means "Disguise!"

His contemporary, and at one time collaborator, Ben Jonson, in a book entitled "Discoveries" gave a list of the poets of his time. *At the head* of this comprehensive list, which, does not mention "Shakespeare," stands the name of Francis Bacon! Ben Jonson also wrote of him in this same book, that he had "Filled up all numbers and performed that in our tongue which may be compared or preferred either to insolent Greece or haughty Rome."

When Lord Verulam and Viscount St. Alban died, there was written a series of elegies in his praise. They were written by Fellows of the universities and by members of the Inns of Court. They were written in Latin, and are known as the *Manes Verulamii* and were first printed by his chaplain, W. Rawley, in his biography of his master. These Elegies have comparatively recently been translated by the Rev. William A. Sutton, S.J., and by Mr. E. K. Rand of Harvard University. In the fourth Elegy, Bacon is given credit for uniting philosophy to the drama, and for restoring philosophy through comedy and tragedy. Number 18 hails him as the "Daystar of the Muses." Number 29 commences "And you who were able to immortalize the Muses, could you also die?" There are thirty-six of these

elegies, and the majority of them apostrophize Bacon rather as a poet than a lawyer or statesman![1]

Now I must quote a few relatively modern writers on the subject of Bacon's poetic genius.

Carlyle wrote: "There is an understanding manifested in the construction of Shakespeare's plays equal to that in Bacon's *Novum Organum*." Alexander Smith wrote: "He (Bacon) seems to have written his Essays with the pen of Shakespeare." His biographer, James Spedding, wrote: "I infer from this sample (referring to a translation in verse of one of the Psalms) that Bacon had all the natural faculties a poet wants; a fine ear for metre, a fine feeling for imaginative effect in words, and a vein of poetic passion." Shelley wrote: "Bacon was a poet. His language has a sweet and majestic rhythm, which satisfies the sense no less than the almost superhuman wisdom of his philosophy satisfies the intellect. It is as rain which distends and then bursts the circumference of the reader's mind and pours itself forth together with it into the universal element with which it has perpetual sympathy." Even Macaulay wrote: "The poetic faculty was powerful in Bacon's mind."

May we then not truthfully assert that Bacon was a poet? With all this and much more, on the one hand, what have we on the other? Who wrote elegies of the man of Stratford when he died? Did anyone ever describe him as "the daystar of the Muses?" He died unhonoured and unsung. How can that be explained in the case of a man whose alleged works were, and, so far as we can see, will forever remain the greatest glory of our nation?

Consider finally, his great self-revealing prayer in which he describes himself as "a despised weed."

"Remember, O Lord, how Thy servant hath walked before Thee: Remember what I have first sought, and what has been principal in my intentions. I have loved Thy assemblies; I have mourned for the divisions of Thy church; I have delighted in the brightness of Thy sanctuary. This vine which Thy right hand hath planted in this nation, I have ever prayed unto Thee that it might have the first and latter rain. The state and bread of the poor and oppressed have been precious in mine eyes. I have hated all cruelty and hardness of heart; I have, though in a despised weed, procured the good of all men. I confess before Thee that I am debtor to Thee for the gracious talent of Thy gifts . . Receive me into Thy bosom; guide me in Thy ways."

[1] *Manes Verulamii*, edited by Messrs. R. L. Eagle and W. G. C. Gundry, is now in the hands of the printers and will be published by the Francis Bacon Society shortly.

THE ROYAL BIRTH AND BACON'S REASONS FOR SECRECY

By M. F. Bayley

LADY BACON received grants from the Court of Wards. Receipts signed by her exist, or did exist. In a letter to Anthony she says—

"I have ever treated your brother (meaning Francis) as a son, *not as a Ward.*"

Was Francis a Ward of Court?

Hepworth Dixon, Bacon's well-known biographer, says that Sir Nicholas Bacon left Francis no money or land, only the reversion of Gorhambury after the death of Anthony! To all his other sons he left property.

When Francis was at Cambridge his expenses were, I understand, paid by the Lord Treasurer, as also Anthony's.

An extraordinary fact is that Francis and his foster brother Anthony Bacon went, under exceptional circumstances, to Trinity College, Cambridge. They entered as Fellow Commoners and wore a special cap and gown, and dined at the Fellows' Table. Their tutor was Whitgift. Only one boy, Robert Essex, some five years later, had the same priivlege, until a later reign when young noblemen were permitted to purchase this privilege making three boys only.

Francis entered Gray's Inn also in strange circumstances and I believe that Anthony accompanied him. Francis was given the same privileges as the 'Ancients' or Leaders of Gray's Inn, which caused much resentment as it was not customary to be given to other young men.

He was sent to France in an unusual capacity. In a letter to Lord Burleigh he says—"I went with Sir Amyas Paulet into France from Her Majesty's Royal Hand," and in a later letter to Burleigh he said, "I kissed Her Majesty's hands upon my journey into France." In a letter to Essex he said, "I was sent on an Embassy from the Queen's hand."

This is correct. He was sent on a *Special Embassy*. Sir Amyas Paulet was specially sent with him as an Ambassador attached to his Embassy. The English Ambassador at the time was, I believe, called Gray, and Paulet did not function until six months later. Why was Francis packed off so mysteriously with a bear-leader like Paulet? Sir Amyas accompanied Francis to the University of Poitiers and on all Francis' journeys, during his stay at the French Court. Reports of his progress and studies and doings at the French Court, which he made to Sir Nicholas Bacon, are extant. Paulet seems to have tried to help Francis' matrimonial scheme of marrying Marguerite de Valois whom Henry, King of Navarre was proposing

to divorce, as shown in Mrs. Gallup's cipher story, and so incurred the Queen's displeasure.

On Francis' return to England he seems to have lived in *Leicester's* house—home of Lord Leicester—instead of with Sir Nicholas Bacon. His *Immerito* bears this out. He was intimate with Philip and Mary Sidney. Mary Sidney married Lord Pembroke of Wilton, near Salisbury.

In Wilton Library was the most *complete* library of all the books published at that period. (Sold a few years ago).

Francis says (I quote from memory), "I have often forgone mine own name and fame, if any such be, both in the works I write now, and those I write for posterity." See Hannan's 'Impersonations of Francis Bacon' which give a clear description of this concealed author style of "Spenser" works. The fact that the Royal Tudor Arms were used on Headpieces in Spenser 1611 folio, completely wipes out the claims of Secretary *Spenser*. Also the deference shown the poet "Spenser" by Gabriel Harvey (Francis Bacon's friend).

Harvey alludes to the author as if he *were Royal*, as well as a courtier about the Court.

In *Baconiana* 1679 it says: (I again quote from memory), "They who know his lordship's writings can tell by the colour, the way of design, what books are through his pen *though his name be not to it*."

As Francis uses the Royal Arms in the Spenser folio of 1611, he must have been *crowned secretly, King of England*, and abdicated in James' favour. His first letter to King James speaks of offering himself as an oblation or burnt offering! After his fall he says to King James in a letter—

> "As I was the *first sacrifice in your reign, so let me be the last.*"

Most curious words.

That this *secret* is known to many people is quite probable. Sir Edwin Durning Lawrence in his books published in 1910—he found that his thirty three people who *should have* known the secret, only nine knew it. I don't think that three know it to-day!

It may be the only *important secret* of the Masons!

It would do great good to our Royal House and the young Princess if it were given to the world.

That Shakespeare was not only Francis Bacon but was also heir to the throne, is a *primary essential* of the Baconian theory in *Two Voices*! One of his being descended from Nicholas Bacon, and one of his *true* life that of descent from Elizabeth and Leicester is what is keeping the truth back.

The dictionary of National Biography acknowledges Leicester's marriage in secret to Elizabeth. There is ample confirmation of it if only members would concentrate on that and not waste their time sticking to an outworn secret disguise of a "Pig!"

"What's in a name?"

But many still follow the false scent. The Baconian Room at

Canonbury has the list of English Sovereigns from Will Con. Elizabetha Tertius. Elizabetha Fr., after the Fr. (Something is scratched out) painted on the wall:

Will Con.

Elizabetha Fr Jacobus, the 'AB' is dipthonged in Elizabetha the dipthong being under Will Con, which gives the name Bacon.

The secret panel in the panelled room used by the Bacon Society years ago is supposed to have been a large cupboard. The builder who repaired it (after Mrs. Gallup published her "Lost Manuscripts" book) told the late Mr. Henry Seymour he could stand upright in it. We were on the track of a workman who admitted he had started *burning* bundles of papers, but unfortunately the blitz started, when they were stopped and we were unable to trace him during 1939-40.

Were these the lost manuscripts of Shakespeare or some of them as Mrs. Gallup says?

I alluded to this in my speech at our Luncheon held in that room on January 22nd, 1940. This room, with its beautiful Tudor carving was occupied by Francis Bacon in 1616.

Tradition with Canonbury Tower credited a story that Elizabeth had given birth to a daughter in this room. We were told this years before we had use of the Tower.

The writer of the Shakespeare plays in histories was writing the history of his ancestors. John of Gaunt and all his ancestors, and through the Tudors of our present King George VI and the Royal Family.

THE MECHANISM OF THE BI-LITERAL CYPHER

(*continued from page* 84)

the signs (dots and dashes, or A's and B's) transmuted: these last eight forms are not, of course, used in the *Bi-literal Cypher*—at least they are not given by Bacon in his description of the cypher, though, as has already been mentioned, he says thirty-two differences are possible in five places of signs as Mr. Seymour made use of them in his decipherment of the *Sonnets*. By transmutation of signs is meant, the changing of dots, or A's into dashes, or B's, and dashes, or B's into dots, or A's.

It is perhaps relevant to ask whether Bacon did in fact make use of these unassigned quinary forms, as Mr. Seymour has asserted in his article?

In the issue of BACONIANA for October, 1947, Mr. Haskell Bond urges us to vindicate Mrs. Elizabeth Wells Gallup, and it is possible that these short notes on the mechanism of Bacon's *Bi-literal Cypher* may help towards this desired end.

It may, perhaps, be added that there is another method of employing the formula cryptographically which is receiving the attention of the writer of these notes.

WILLIAM CECIL, LORD BURGHLEY

By W. G. C. Gundry

THE great Lord Treasurer of Queen Elizabeth would probably have been amazed if he could have looked into the future and become aware of the place which his presumed nephew, Francis Bacon, was destined to occupy in the Temple of Fame: he would have been still more surprised to know their respective niches therein; great as was Burghley as a statesman, Bacon occupies a place on the scroll of fame to which his uncle cannot aspire by reason of his entirely different mentality and achievements.

Not only was Bacon a statesman, but he was something much greater, and far less common: indeed, it may be truly said that he was unique in our national annals. There have been many great statesmen in English History, but no second Francis Bacon, who was not only a great statesman, lawyer, and philosopher, but also, as we believe, our supreme poet, Shakespeare.

The two men, uncle and nephew, furnish a remarkable contrast; William Cecil belonged to the commoner type of a practical man of affairs, while Francis Bacon, although possessing a practical side to his character, which is essential to statesmanship and the affairs of the great world, was one of those whose outlook was that of a prophet and philosopher; as he himself says:—

"I am fitter to hold a book than play a part"

Burghley represented the active temperament, and his nephew the contemplative, those two great divisions into which the whole of Humanity is divided, with varying gradations and combinations.

In mediaeval theology Cain represented the active type and Abel the contemplative, in the *Old Testament*, while in the *New*, Martha and Mary were the prototypes of these divisions respectively.

William Cecil saw the light at Bourne in the County of Lincoln on 13th September, 1520, and he was baptised at the same place.

His father was Richard Cyssell, of Burleigh, near Stamford, sometime one of the pages of Henry VIII, and Groom of the Wardrobe. He was present with the King at the "Field of the Cloth of Gold" and on the dissolution of the monasteries came into much of the plunder. He married Jane, daughter and heiress of William Heckington, of Bourne, Lincs. He died 2nd March 1553-54. His widow died 10th March, 1587. This marriage brought him the splendid estate of Burleigh.

William Cecil's grandfather was David Syssell (so spelt, says his grandson, though he signed his will 'Cyssell'), of Stamford, a burgess of that town and senior Alderman, or Mayor, in 1503, 1515, and 1525, and High Sheriff 23 and 24 Henry VIII, and a small landowner. He died at Stamford in 1541 (or 14th September 1535) being then over eighty years old, so he was born before 1455.

He married Alice, the daughter of John Dickons of Stamford, sometimes said to be Sir John Dickons, Knight, and had three children, Richard, mentioned above, and David, and John.

The family is supposed to have a Welsh origin, and certainly there were two families with a similar name living in Herefordshire who claimed relationship with the Cyssells or Syssells of Stamford; these two families were the Sitsylts of Altyrennes and the Cyssells of Maysemore.

William Cecil was interested in genealogy and there is a contemporary pedigree in existence attributing to the Cecils a descent from Sitselt, or Sitsell, who in 1091 received lands in Wales from Robert FitzHamon. This pedigree is traced through the Sitsilts (or Sitsylts) of Altyrennes, Co. Hereford.

As has been said, Richard's wife brought him the estate of Burleigh, which adjoined the Cecil property in Rutland; thus the Cecils became large landowners.

William Cecil was carefully educated, and in May 1535 he was entered at St. John's College, Cambridge, then under the Mastership of Dr. Nicholas Metcalf. Young Cecil already possessed a good knowledge of Greek. St. John's was at that time the most important College in England and it was the resort of earnest students who came up to the University to work.

In an attempt by his father, Richard Cecil, to prevent what he regarded as an improvident marriage to Mary, the daughter of Peter Cheke, young William Cecil was removed from the University and admitted to Grays Inn. The father failed, and the marriage took place, probably secretly, at Cambridge.

Mary Cheke's father had been Esquire Bedel in the University, but was of slender means and his daughter had a fortune of only £40: this slender endowment did not suit the views of William's ambitious father.

A son, Thomas, was born a year after Cecil's admission to Gray's Inn, but his wife died on 22nd February 1544. This son became later, in the reign of James I, Earl of Exeter, and he is the ancestor of the Exeter Branch of the House of Cecil.

William Cecil married secondly Mildred, daughter of Sir Anthony Cooke of Gidea Hall, Essex. Sir Anthony was tutor to the heir of Henry VIII, afterwards Edward VI.

Anne, the second daughter of Sir Anthony, married Sir Nicholas Bacon, who was to become Lord Keeper of the Great Seal under Queen Elizabeth and father by accepted history, of Francis Bacon. Cecil's second marriage was celebrated on 21st March, 1545.

In 1547 the office of *Custos Brevium* in the Court of Common Pleas, the reversion to which his father had obtained some years before, fell in, and Cecil found himself independent. About the same time he was appointed *Master of Requests* by Edward Seymour, Duke of Somerset, Uncle of Edward VI. This office entailed on Cecil the duty of private secretary and adviser to the Duke, then Protector of the Realm during the minority of the boy King.

He was present with his master at the Battle of Pinkie on 10th September, 1547, when the Scots suffered a severe defeat; it is said that Cecil narrowly escaped with his life at this battle.

On 13th October 1549 he was sent with Somerset to the Tower, but was released under a bond for a thousand marks. The date of his enlargement was 25th January 1549-50 (old style). In October 1551 he was knighted and in April 1552 he was appointed Chancellor of the Order of the Garter. After the fall of Somerset Cecil became a member of the Privy Council and he was an unwilling signatory to the instrument which sought to disinherit the sisters of Edward VI, Mary and Elizabeth.

He protested against the plot of John Dudley, Duke of Northumberland, to transfer the crown from the Tudor Dynasty to his own House, which he hoped to effect by the marriage of Lady Jane Grey to his son, Lord Guildford Dudley.

When Edward VI died Cecil was out of office. His father, Richard Cecil died, four months before on the 19th March, 1553;[2] the Burleigh estate was settled on his mother for life, but he was left estates in Rutland, Lincoln, and Northamptonshire. In 1550 he acquired the Manor of Wimbledon, and he had a house at Canon Row, Westminster.

During the reign of Mary he conformed to the ritual established by Law. On the death of Queen Mary on 17th November, 1558, Cecil, who had kept in touch with the Princess Elizabeth, was one of her earliest visitors, and when the Lords of the Privy Council presented themselves at Hatfield they found that Cecil had forestalled them and that some important appointments had already been made.

Cecil was the first of the new Council to take the oath and was made Secretary of State.

Before Queen Mary's death the far-sighted subject of our sketch had drawn up a state paper providing for the universal proclamation of the new Queen and thus providing for the accession of Elizabeth without disturbance.[3]

From now onwards Cecil's progress was rapid and he remained in office and in the Queen's favour for the next forty years, until his death; not, however, without clouds, as on the occasion when Elizabeth blamed him, Leicester and her Secretary, the unfortunate Davison, for the execution of Mary Queen of Scots: but such breaches as these between the Queen and her great minister were of short duration. When Cecil took the oaths as Secretary, the Queen addressed to him those memorable words:—

> "This judgment I have of you that you will not be corrupted with any manner of gifts, and that you will be faithful to the State."[4]

In January 1561 the office of Master of the Court of Royal Wards was bestowed upon Cecil and he began a much needed reform of the Court.

In 1556 his second wife Mildred had borne him a daughter Anna (or Anne) who subsequently married his ward, Edward de Vere,

[2] Hatfield MSS., pt. 1, p. 117.
[3] Cotton MSS.
[4] *The Great Lord Burghley*, Historical Monograph by The Rev. Augustus Jessopp, D.D., F.S.A., Chaplain in Ordinary to His Majesty the King (1904), etc., etc., p. 11.

Seventeenth Earl of Oxford. Two sons also, both named William were born in 1559 and 1561, but did not long survive. He had also another daughter, Francisca, who was his eldest daughter, but like her two brothers William, she was short-lived.

Robert the other surviving son was born 1st June, 1563 at Westminster, and in the next reign was created Earl of Salisbury.

In 1563 William Cecil was chosen Speaker of the House of Commons, but his other duties at Court made acceptance impossible.

The estate of Theobalds in Hertfordshire was purchased in 1562, and this became Cecil's principal seat where he kept up princely state.

In February 1560 he had been elected Chancellor of the University of Cambridge, and it was probably at his suggestion that Queen Elizabeth made her famous visit to the University.

On 25th February 1571 he was raised to the Peerage under the title of Lord Burghley.

Queen Elizabeth was very sparing in her new creations and in the year of her accession only three new peerages were created, and during her long reign of forty-four years there were only fifteen new creations. William Cecil had spent large sums upon his houses in the Strand, at Theobalds, and his mother's house at Burghley (or Burleigh) and on his accession to the peerage he declared he was 'the poorest Peer in England.'

However, a new dignity and source of revenue came to him next year. In March 1572 the Marquis of Winchester died in extreme old age: he had held the office of Lord High Treasurer for twenty-one years. He said that he managed to retain high office through troublous times 'by being a willow, not an oak.'

Cecil was now prosperous and wealthy and was able to afford large sums on his favourite occupation of building and laying out the grounds at Theobalds and adding to Burghley House, to which further additions were made between 1577 and 1587, although a considerable amount of building at the latter house had been effected as early as 1553-1564.

The Fountain Court was added to Theobalds between 1584 and 1588, but the Queen had already been entertained there as early as September 1571.

In 1586 Cecil was chiefly responsible for the execution of Mary Queen of Scots, after the discovery of the infamous Babington Plot which had for its aim the assassination of the Queen. Other members of the Council appear to have put the responsibility of this step upon the Lord Treasurer. The Queen had long hesitated to take this final decision and she appears to have endeavoured to find an alternative by suggesting that the Scots Queen should be taken off by poison. Sir Amyas Paulett, in whose care she was at the time, boldly refused to be a party to such a criminal act.

When the grim tragedy was over Elizabeth affected surprise, and for a time Burghley and Leicester were under a cloud; Davison, the Queen's Secretary who affixed the seal to the warrant for the execution of the Scots Queen, was sent to the Tower, though it is

said that he only acted under duress from Burghley and Leicester. Burghley, however, soon recovered his position in the good graces of the Queen.

It is Burghley's relations with his nephew, Francis Bacon, which particularly interests Baconians. The Lord Treasurer has been frequently charged with preventing the promotion of Bacon in the service of the State, and there appears to be little doubt that this was so. Burghley was ambitious on behalf of his clever second son, Robert, and not inclined to encourage a rival, especially one who possessed such transcendent abilities as those of his nephew.

This attitude of mind is symbolised in a portrait at Hatfield House where father and son are both depicted in one picture holding the staves of their respective offices.

When Davison was dismissed from the post of Secretary the Queen does not appear to have come to any rapid decision as to who his successor was to be: Burghley abstained from giving any advice, but appointed Robert as temporary acting Secretary, in which position he remained till the end of the reign and into that of James I. Thus the clever Lord Treasurer retained the family ascendancy with the Queen.

This ascendancy had been threatened by Essex and the two Bacons, Francis and Anthony, who organised an intelligence service in opposition to "the Cecils" as foreign politicians styled the father and son.

The course pursued by Francis Bacon in regard to his uncle and cousin may have been the result of both men's attitude towards their relation in failing to support, and even in opposing, his advancement. Francis Bacon was a dangerous rival to his cousin Robert. Edmund Spenser is said to have satirised the two Cecils as the fox and the ape in *Mother Hubberd's Tale*.

A side-light is thrown on the relations of Bacon and Burghley in a letter written by the former to his uncle in 1595 where the following passage occurs:—

> "It is true, my life has been so private as I have no means to do your Lordship service."

This may have been a mild rebuke to the uncle for not giving him some official post.

The Essex-Bacon intelligence service was responsible for the conviction and execution of Dr. Lopez, the Queen's physician, for High Treason on a charge of attempting to poison her: the Cecils believed in his innocence. The Queen herself also appears to have been sceptical as to the truth of the charge, but this did not prevent the unfortunate doctor from being tried on the capital charge in February 1594, and being executed at Tyburn on the 7th of June following. Anthony Bacon, who spent many years abroad, largely in Navarre at the Court of Henry IV, and did not return home till 1592, supplied his brother Francis with information concerning foreign affairs which was used by Essex as a counter weight to the intelligence service maintained by "the Cecils:" thus, there existed a rivalry between them and Essex and the two Bacons in the service of the Queen.

Burghley was one of those hard headed wordly-wise individuals who could not understand nor sympathise with his nephew's schemes of world wide philanthropy and could not appreciate the aims and ideals of one who had "taken all knowledge for his province." The Lord Treasurer's knowledge and aims were of a more immediately practical nature and, no doubt, he regarded his nephew as a dreamer, perhaps forgetting that the world's practical dreamers have been the authors of all radical reforms and advancement in the world's history.

Francis Bacon personified this happy and necessary combination of idealism and practicality.

It has been said:—

> "A person with a task and no vision is a drudge;
> One with a vision and without a task is a visionary;
> But one possessing both vision and a task is a missionary."

Burghley's worldly wisdom is exemplified in his advice to his son[5] which was, a generation or so later, adopted by Sir John Oglander in a similar note of advice to his son:[6] the three items we give are full of worldly and also spiritual wisdom; the first two maxims are certainly maxims of Burghley's, and the last quoted may also be his, it is included in Sir John Oglander's advice and he, as has been said, borrowed from his predecessor, though some of his (Sir John's) advice was original; the maxims are numbered as in Sir John's rules for a happy life:—

"11. Beware of suretyship—yea, even for thy best friend—for he that payeth another man's debts seeketh his own destruction.

12. Be sure to keep some great man thy friend; but trouble him not for trifles. Compliment him often; present him with many yet small gifts, and of little charge. If thou shouldest bestow any great gift let it be some such thing as may be daily in his sight. Otherwise in this ambitious age thou shalt be like a hop without a pole.

18. Lastly, fear God and keep a good conscience. Omit no time in hearing divine service; often receive the Sacrament of the Lord's Supper; feed the hungry and clothe the poor. Pray once a day with thy family, and every morning and evening in thy study. Then God will not only prosper thee and thine in this world, but honor thee with the attainment of His Heavenly Kingdom in the world to come, where I hope we shall one day meet in bliss and endless happiness."

In 1590 Burghley became deaf, but he continued active in the Queen's affairs until the last: we read of a Council being held in his room at Nonsuch in 1595, which Elizabeth attended.

When he died on 4th August 1598, full of years and honours, the

[5] *The Great Lord Burghley*. Hume, p. 25.

[6] *Nunwell Symphony* by Brig.-General Cecil Aspinall-Oglander, C.B., C.M.G., D.S.O. p. 49.

Queen received the sad news with genuine grief. It is said that she endeavoured to feed him with her own hand in his sickness.

Burghley entertained Elizabeth on twelve occasions, each time at the cost of two or three thousand pounds. The bulk of his estates descended to his elder son, Sir Thomas Cecil: he left Theobalds and his London property to his younger son, Sir Robert.

His daughter Anne (or Anna) had been married unhappily to Edward de Vere, Seventeenth Earl of Oxford, whom some seek to credit with the authorship of Shakespeare's Plays, on, it is suggested, totally insufficient evidence. Burghley and his son-in-law did not get on well together; one reason for the enmity which existed between them was the Lord Treasurer's refusal to intervene to save the Duke of Norfolk, Oxford's cousin, from the block.[7] In revenge Oxford vowed to ruin the Countess, his wife: this threat he made good by his brutal treatment of her, which broke her heart.

Burghley was not successful in his schemes for the marriages of his wards, for in addition to the unhappy match of his daughter Anne, he had tried to arrange a union between his grand-daughter, Lady Elizabeth de Vere and Henry Wriothesley, Earl of Southampton, then his ward as Master of the Court of Royal Wards. When Southampton came of age in 1594 he declined to marry Lady Elizabeth and was forced to pay £5,000 (over £50,000 today) for failing to do so.

Burghley had a remarkable and far-reaching system of espionage and some of his agents were not too scrupulous in their methods. He even attempted to make use of Oxford's own servants to spy upon their master, which naturally incensed the Earl[8].

In his *Historical Monograph* on Burghley, to which the present writer is greatly indebted, the Rev. Dr. Augustus Jessopp writes:—

> "After careful examination of a considerable body of evidence ready to our hands, it is impossible to avoid the conclusion that Cecil must be held, in the main, responsible for the systematic use of torture, during the last thirty years of the Queen's reign, as a means of literally *wrenching* from men under accusation such information as might implicate themselves or others, and which was used by the prosecution as evidence against the accused.

The same authority tells us that the *Rack-master*, Richard Topcliffe, was actually licensed to torture his victims in his own house, and that he was regarded as an expert in extorting confessions.

It is true that the Queen and Cecil were both threatened by implacable enemies, and this must have preyed upon and irritated the Lord Treasurer, but torture was illegal and this he must have known.

Cobbett in his *History of the Protestant Reformation* writes:—

[7] *Hidden Allusions in Shakespeare's Plays* by Eva Turner Clark, p. 309. The Stratford Press, New York. 1931.
See also *The Oxfordian's Freakish Claims to Shakespeare* by Comyns Beaumont. BACONIANA, Vol. xxxi. No. 123. April 1947.

[8] *Hidden Allusions*, pp. 485, 496, also Lansdowne MSS., 42, No. 39. British Museum.

"This Cecil, who was a man of extraordinary abilities, and of still greater prudence and cunning, was the chief prop of her [Elizabeth's] throne for nearly forty of the forty-three years of her reign. He died in 1598, in the seventy-seventh year of his age; and if success in unprincipled artifice, if fertility in cunning devices, if the obtaining of one's ends without any regard to the means, if in this pursuit sincerity be set at nought, and truth, law, justice, and mercy be trampled underfoot, if, so that you succeed in your end, apostasy, forgery, perjury, and the shedding of innocent blood be thought nothing of, this Cecil was certainly the greatest statesman that ever lived."

The above opinion is probably partizan in character and, perhaps, influenced by religious sympathies, but one cannot help feeling that there must be some truth in it, particularly as it is supported by the authority of Dr. Jessopp in addition, who has been quoted above.

At the same time we cannot apply modern standards of conduct to men of that age: Burghley was a strange mixture and contradictory in nature, like most of us: at times he showed strange tenderness of feeling, as instanced by his affixing to his second wife's and daughter Anne's (Countess of Oxford) monument in Westminster Abbey a small kneeling statue of himself in robes associated with the following pathetic inscription:—

"his eyes dim with tears for the loss of those who were deare to him beyond the whole race of womankind."

There are no less than five portraits of him at Hatfield House, the two most pleasing perhaps, being the portrait of him by Marc Gheeraedts in his Garter Robes, and the other depicting him "riding upon a mule to Parliament."(?) according to the Oxford Catalogue, but more probably, as Mr. Holland suggested, in the grounds of Theobalds, where in old age he often took the air in this fashion, riding up and down the walks and halting now and then to speak to those who were playing bowls or shooting."[9]

The original of this portrait is in the Bodleian Library and it is a small water-colour copy of this which is at Hatfield House.

Burghley is shown carrying a carnation and a sprig of honeysuckle in his right hand.

"His arms, surrounded by the mottoed Garter, are painted as if suspended from a tree, on the left and below them—

'Cor Unum Via Una'

is written in delicate characters."[10]

His motto symbolises his aims and principles and the singleness of his mind, which were for Queen and Country: "For where your treasure is there will your heart be also."

[9] *The Portraits of the Cecils* by James L. Caw, Curator of the Scottish National Portrait Gallery, p. 94.

[10] *Ibid.*, p. 94.

A SHAKESPEARE WALK IN LONDON

By Ernest Short

We have to thank the Editor of *John O'London's Weekly*, for kind permission to print the above article by Mr. Ernest Short, and the accompanying map, which was published in that journal of October 3rd, 1947.—Editor.

NOT one walk, but a dozen, would be needed fully to explore Shakespeare's London, as it survives in palaces, churches, old-time streets, and place names.

The poet touched life at so many angles that the square mile of the City, Westminster, Blackfriars, Shoreditch, and the Borough are agog with reminiscences of the dramatist, the plays he wrote, and the players with whom he worked. Let the imagination rove freely over our map, and lovers of Elizabethan drama will be assured that memories are to be found in scores of unexpected places.

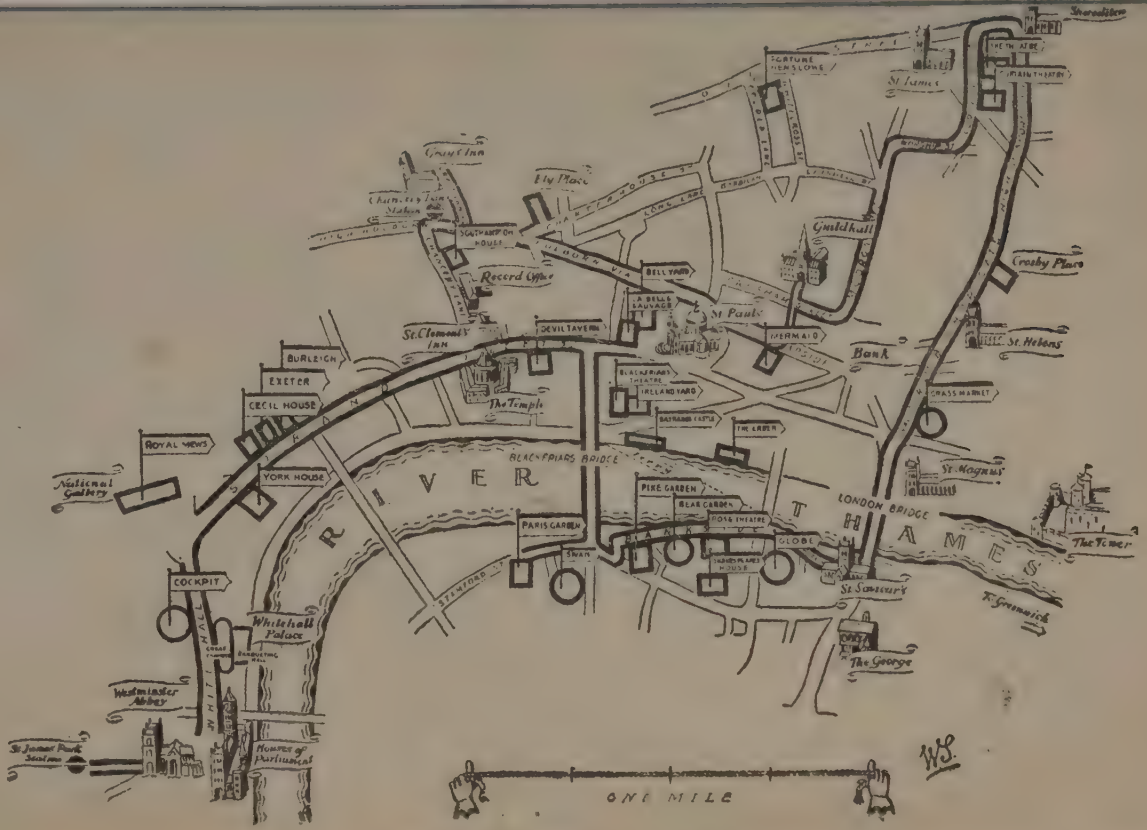
It matters little where a beginning is made. Let us say St. James's Park Station, as the best approach to Westminster Abbey, where Shakespeare's statue is the central point in Poet's Corner. In the Jerusalem Chamber, part of the Abbot's lodging in times gone by, was enacted a memorable scene in *Henry IV*, for here the King was taken to die, after he was seized with illness in the Abbey, on the eve of his departure for the Holy Land.

Nearby was the ancient Palace of Whitehall. The Banqueting Hall of Inigo Jones, which is post-Shakespearean in date, is the principal survival, but other associations with the poet and his works can still be traced. If the truly popular audiences for Shakespeare's plays were to be found in Southwark and the learned at the Inns of Court, the courtier audiences gathered in Whitehall.

Sometimes the plays were given in the Old Banqueting Hall, the forerunner of the building put up by Inigo Jones. At other times, they were given in the Cockpit, under a part of the Treasury Board-room, on the Horse Guards Parade side of Whitehall. Being a member of Queen Elizabeth's Company of Players, and a Groom of the Chamber of James I, Shakespeare's associations with the Court at Whitehall Palace were frequent through two reigns. With Burbage, he was a member of the Lord Chamberlain's Company which played before Elizabeth in 1594. Under James, on the night of Hallowmas, 1604, "the Kinges Matis plaiers" presented a play called "*Moor of Venis*, the poet which mayd the plaie being Shaxberd."[1]

The Banqueting Hall was 150 feet long, and the roof was supported by ships' masts 40 feet high, and, on gala nights, was festooned with fairy lamps. The dresses and properties of the players were brought by barge from Bank-side to Whitehall Stairs, the Master of

[1] We do not know of any authority for these statements, and greatly question them. See Editorial Comments in this issue.



A Map of Shakespeare's London
(Courtesy of the Editor of *John O'London's Weekly*)

the Revels supplying any scenery which was deemed needful. When the old Banqueting Hall was pulled down, plays were given in the Great Chamber. Here *King Lear* was played on Boxing Day, 1606. Its position can still be identified, the floor being in existence in Horse Guards Avenue.

From Whitehall, one turns into the Strand. Here, in Shakespeare's time, were the town houses of the greater nobles and clerics. Their gardens reached down to the river bank, so the river-gate of York House calls for attention. The better known York House, associated with Cardinal Wolsey, was in Whitehall, and Queen Mary gave the Strand house to the See of York in recompense for the house her father had taken from Wolsey. From York House, as Sir Sidney Lee has shown, Shakespeare derived inspiration for *Love's Labour's Lost*. A Pavilion in the garden of York House was the forerunner of the Pavilion in the Park of the King of Navarre.

And so to the Temple. *Twelfth Night* was produced in the great Hall of the Middle Temple, before the Benchers and Students of the Inn, as John Manningham has recorded in his diary, under date February 2nd, 1601, while, in the Temple Gardens, represented to-day by Fountain Court, was enacted the plucking of the white and red roses, as is told in the first part of *Henry VI* (Act 2, Scene 4). Thus began the Wars of the Roses.

In Fleet Street nearby, between Temple Bar and Middle Temple Gate, was the Devil's Tavern, a familiar haunt of Ben Jonson. It would be strange if Shakespeare did not upon occasion, look in here, though the best of the battles of wit between the two dramatists belonged to the Mermaid. You will find the site of the Mermaid to the south of Cheapside, tucked away between Bread Street and Friday Street. Ben tells us:

> "At Bread Street's Mermaid, having dined and merry,
> Proposed to go to Holborn in a wherry."

From the Shakespearean haunts in the Temple, turn into Chancery Lane, calling in at the Record Office to see Shakespeare's will, and then on to the end of the Lane, the site of Southampton House, where lived the Earl of that name, who was the Poet's first courtly patron. Nearby is Ely Place, where was the strawberry garden mentioned in *Richard III* (Act 3, Scene 4). In Gray's Inn Hall, Francis Bacon helped to produce the *Comedy of Errors* in 1594, this being another of the Shakespearean productions associated with the Benchers and Students of the Inns of Court.

If you do not care to retrace your steps through Chancery Lane, turn into Fetter Lane, another old-time street with Elizabethan memories, for we are making our way to Blackfriars. The district has its name from the white-frocked and black-coated Dominicans, and James Burbage secured a lease of the one-time Priory House in 1596. The site is now occupied by *The Times* newspaper, the northern entrance to the theatre being in Playhouse Yard. Shakespeare owned a house nearby in Ireland Yard, which stood on the west side of St.

Andrew's Hill, and included a dwelling, part of which lay over a gate-way. Nearby was the church of St. Anne. Thus, when playing the Clown in *Twelfth Night*, Shakespeare could claim, in very truth, that he was a Churchman:

> "I do live by the Church; for I do live at my house and my house doth stand by the Church."

Baynard's Castle, where St. Paul's Station stands to-day, was a town house of Richard Crookback, and later, the home of William, Earl of Pembroke, the poet's friend and patron. Act 3, Scene 7 of *Richard III* was enacted in Baynard's Castle.

The Office of Heralds, where Shakespeare obtained the family coat-of-arms, is worth a visit. Go along Carter Lane and you will find Wardrobe Court and, nearby, Bell Yard, whence was written the only known letter to Shakespeare, as a tablet records. The writer was Richard Quyney and the date 1598. The Erber was the town House of Richard, Earl of Warwick, and stood on the east side of Dowgate. Here was held the Congress of Barons which deposed Henry the Sixth, as is told in the first part of the play (Act 3, Scene 1).

Our next quest is the famous "Wooden O" of *Henry the Fifth*, which also belonged to the Burbages. It was in Bankside, on the south side of the Thames, in what Elizabethans called the Liberty of the Clink. To-day, the Liberty is reached by way of Blackfriars or Southwark Bridges, but many patrons of the Globe used the boats of the ferrymen who plied between Blackfriars Stairs and Paris Garden Stairs on Bankside. Passing the Pike Ponds, the Swan Theatre and the Bear Garden, the Elizabethan playgoer came to the Liberty of the Clink. Here were the Rose Theatre of Henslowe and Alleyn and, its rival, the Globe, where Burbage and Shakespeare played.

Being outside the City boundaries, Southwark was free from many galling restrictions and regulations. Consequently, bowling-greens and bull baiting, as well as legitimate drama, flourished. The Rose lost its attractions when Henslowe and Alleyn built a new theatre, the Fortune, in Cripplegate. You can find the site in Golden Lane. From the profits of the Fortune came Dulwich College, this being Alleyn's College of God's Gift.

The Globe was a quaint octagonal building of lath and plaster and the sign of the house was a picture of Hercules carrying the round world. The precise spot, in what was once called Maiden Lane and is now Park Street, is marked by a bronze tablet. Shakespeare's Globe was burnt to the ground on June 29th, 1613, during a performance of *All is True*, this being, apparently, the *Henry VIII* of Shakespeare and Fletcher.

Being in the neighbourhood, do not miss the church of St. Saviour's (Southwark Cathedral). Burbage and Edward Alleyn were buried here and a series of windows bear the names of Alleyn, Beaumont, Fletcher, Massinger and Shakespeare, all of whom lived in the parish. Shakespeare's youngest brother, Edmund, was also buried in St. Saviour's.

Back from the High Street stands the George, the last of the old galleried inns of London. Go there, and picture the Elizabethan gallants and their ladies looking down upon a company of strolling players, in the years before there was any thought of a special playhouse.

Crossing once more to the northern bank by way of London Bridge turn slightly to the right and note the Church of Magnus the Martyr, where the footway under the steeple marks the old road-way to London Bridge. Eastcheap, nearby, was a Falstaff haunt, and Crosby Place was the site of old Crosby Hall, which has been re-erected stone by stone in Chelsea. In the ancient hall we are assuredly under a roof which the poet knew.

And so to Shoreditch. This was outside the City Wall and, therefore, like the Liberty of the Clink, free from the regulations which the City Fathers judged necessary when dealing with play-actors. The Church of St. Leonard's is a central point, and from it, by way of Holywell Street, one reaches the Curtain Road. Here was "The Courtain," built on part of the Priory of Holywell, the site of the theatre being marked to-day by Hewett Street. At the Curtain Theatre *Faustus* was first acted in 1588, Alleyn being the Doctor Faustus. Stow tells us that near Holywell Priory were "builded two publique houses for the acting and shewe of comedies, tragedies and histories for recreation, whereof one is called the Courtain, the other The Theatre."

The Theatre was the more famous of the two houses, largely because of its association with James Burbage and the Globe. James Burbage, "late of London, Joiner," secured a grant from the Priory land for £14 a year, and, borrowing £600 from his father-in-law, built his first theatre. The venture had a rather troubled career until 1589. Then James Burbage died, and his sons, Richard and Cuthbert, decided to move the building, lock, stock and barrel, to the Clink, Southwark. The Holywell landlord had the surprise of his life. The theatre was in being in the evening but, by morning, the woodwork and other properties had been placed upon carts and were safely away on the other side of London Bridge, where the Globe arose a few months after.

So our Shakespeare Walk ends and, remember, the half has not been told.

FRANCIS BACON AND THE ENGLISH LANGUAGE

By R. J. W. Gentry

IT is sometimes contended that Francis Bacon, by taking especial care to have his works Latinized, thereby showed a contempt for English as a literary language. A. F. Calvert writes, in his *Bacon and Shakespeare*, of Bacon's "doubts upon the permanency of the English language," and says he rested his fame upon his Latin writings. "He wrote always for the appreciation of posterity. As he advanced in years, he appears, says Abbott, to have been more and more impressed with the hopelessness of any expectations of lasting fame or usefulness based upon English books. He believed implicitly that posterity would not preserve works written in the modern languages—'for these modern languages will at one time or other play the bank-rowtes (bankrupts) with books.' Of his Latin translation of *The Advancement of Learning*, he said, 'It is a book I think will live, and be a citizen of the world, as English books will not'."

This view of Calvert's is a misapprehension of Bacon's purpose. He intended to make available to *scholars* abroad, in the language that was indeed their *lingua franca* at that time, certain works which were highly specialized and of professional interest to them alone. For his own countrymen at large, and their language, he had definite plans.

What was the state of English, as a medium of poetry and drama, at the beginning of the Elizabethan era? It had hardly come to birth. Previously, there had been solitary writers whose genius had provoked them to works of outstanding merit, although restricted in their appeal by the exclusiveness of regional dialect or class culture. Poetry had been halting and awkward in its movement up to the time of Chaucer, and since his death had stayed in its course till the dawn of the Tudor splendour. Prose had always been in effectual use as an instrument of official and private business, correspondence, and philosophical and religious disquisition. But there had been little direct cultivation of English as a vehicle of literature. "The mother-tongue . . was neglected, in spite of the wise and spirited plea made for its cultivation by Mulcaster in his *Elementarie* in 1582. He considers that we only follow the dictates of reason and nature 'in learning to read that which we speak first, to take most care over that which we use most, and in beginning our studies where we have the best chance of good progress owing to our natural familiarity with our ordinary language.' Avowed lover of the classics, he can yet exclaim: 'I honour the Latin, but I worship the English,' and there is no finer vindication than his of the worth of our language, no stronger appeal for its use, and for the teaching of it, to be found in Elizabethan literature. Nevertheless, until after the time of the Restoration, the classical ideal still held undisputed sway in the grammar schools; if the reading and writing of English was taught as a subject, it was taught only in the elementary stages of education." (M. St. Clare Byrne, *Elizabethan Life in Town and Country*).

Previously, in 1545, Roger Ascham had written: "Everything has been done excellently well in Greek and Latin, but in the English tongue so meanly that no man can do worse." And he bluntly announced his resolve to do something that was, apparently, at that time remarkable—*promote the writing of "English matter, in the English tongue, for English men.*" He anticipated critics of his venture: "If any man would blame me, either for taking such a matter in hand, or else for writing in the English tongue, this answer I may make him, that when the best of the realm think it honest for them to use, I one of the meanest sort, ought not to suppose it vile for me to write: and though to have written in another tongue had been both more profitable for my study, and also *more honest for my name*, yet I can think my labour well bestowed if, with a little hinderance of my profit and name, may come any furtherance to the pleasure and commodity of the gentlemen and yeomen of England, for whose

sake I took this matter in hand." Evidently, from the italicised phrase, it was not yet acceptable among scholars that English was a medium in which to convey a treatise pretending to any wide and serious reputation.

Yet another distinguished classicist, Sir John Cheke, had evinced enthusiasm for his native language. In Thomas Wilson's *Epistle* prefixed to his translation of the *Olynthiacs* of Demosthenes, he pays tribute to Cheke's influence upon himself, and says: "I was carried straightways (I trust by God's good motion) to make certain (of my writings) to be acquainted so nigh as I could with our English tongue, as well for the aptness of the matter, and needful knowledge now at this time to be had: as also for the right notable and most excellent handling of the same." He goes on to make this interesting observation: "And yet the cunning is no less, and the praise as great, in my judgment, to translate anything excellently into English as into any other language. And I think (although there be many doers) yet scant one is to be found worthy amongst us for translating into our country speech."

Bacon could not have been unaware of these pleas. As a youth, he left England, in 1576, a member of Sir Amyas Paulet's embassy to the French Court. He left a land where, if we may believe the author of *The Arte of English Poesie* (1589) it was considered "a discredit for a gentleman to seem learned or to show himself amorous of any good art." He arrived in a place where every honour was paid to Ronsard, leader of the Pléiade, a devoted group of scholars and poets labouring to elevate their own language to a dignity and grace comparable to those of the Greek and Roman tongues. He was deeply impressed by their ambitious and self-sacrificing toil, and came home, in 1579, imbued with a like zeal to do the same for English letters.

We may regard the date of Bacon's return as the beginning of the Renaissance in this country. From 1580 to 1591, we hear very little of him. Between those years, only six of his letters have come down to us, and they all concern the *"rare and unaccustomed project"* which he had mentioned to Lord Burleigh as being the major interest of his life, and for which he begged help, in vain, to acquire the wherewithal of "commanding more wits than a man's own," as he put it.

"The first forty years of his life are unaccounted for. In 1597, at the age of thirty-seven, he published the first edition of the *Essays*—only ten in number—and in 1605, the *Advancement of Learning*. The years of his life which should have been the most fertile were, on the face of it, barren. What had he been doing? The Shakespeare plays would have accounted for little of that time. He exhausted his mother's resources, and impoverished his brother Anthony. He loaded himself with debts, but he was doing what Elizabeth had neglected to do—finding the means of employing the men capable of *doing for this country what the Pléiade had done for France*, and for the printing and publishing of books which could not have produced by sale one half of their cost. And stranger than all this, he did it without being seen. He could not have accomplished this without anonymity, for not only was the expression of any new opinion very dangerous, but Bacon's prospects of advancement would have been irretrievably ruined. As it was, the Queen and the Cecils consistently passed him over in the disposal of offices." (R. L. Eagle, *Shakespeare: New Views for Old*).

We have, then, the situation where Bacon had a great work on his hands, a need of help from kindred souls, and an environing danger that called for caution and secrecy. If the noble design he had set his heart upon was ever to be carried out, the prime endeavour was the establishment of a hidden fraternity of literary men, imbued with a generous philanthropy, and love of truth and learning.

De Quincy is quoted by W. F. C. Wigston, in his *Bacon, Shakespeare and the Rosicrucians*, to the effect that "To come down hidden amongst crowds is sublime. To come down hidden amongst crowds from distant generations is doubly sublime." This, indeed, is what Bacon accomplished, and his founding of a great secret society for the magnanimous purpose he was committed to, has preserved the integrity of his real fame. Wigston shows the practical certainty of Bacon's intimate connexion with the Rosicrucians, and the reasons for this relationship. He provides a strong indication of the elaborate machine Bacon devised to implement his remarkable scheme. And that it reached accomplish-

ment is proven by the magnificent legacy of literary masterpieces which shaped and enriched our language, and raised the ethical thought of men to a level never before his time approached. The Rosicrucians devoted themselves single-mindedly to truth, working unknown and doing good by stealth, as it were; and there was ample reason for this wary procedure. By being secret, they avoided the inquisition of church or state; they adopted the most subtle means of spreading their wisdom and knowledge, particularly by the use of cipher in the books they published.

The comparatively enormous fecundity of literary genius in the Elizabethan period is readily explicable in a concerted effort, by such a brotherhood as the Rosicrucians, to raise a splendid edifice of spiritual beauty in the midst of mankind, and this under the close direction of a master-mind of peerless vision and integrity—a mind such as Francis Bacon's.

There can be no doubt that our language took a distinct leap forward in its development, as a medium for the expression of thought and feeling, about the beginning of the seventeenth century. In the written style of this time, there is something much more akin to the usage of our own day than heretofore. "The student of English who has some vital feeling for the genius of English speech as it was in the age following Chaucer, and in the age of Elizabeth, discovers, when he continues his studies into the seventeenth century, that he is gradually emerging as the century advances into a new world of language, and one more different from that which he is leaving behind, than was this, at least to his perceptions, from those earlier periods through which his studies have led him." (H. C. Wyld, *A History of Modern Colloquial English*). There is immediately apparent now a definite and considerable progression of our language towards a greater flexibility, comprehensiveness, and fluency than it had ever before enjoyed. Magnificent works of all kinds, including the "Shakespearean" Plays, come, as from a cornucopia of letters, from the printing houses, as though fine writers had suddenly been born into the world in number, already fully accoutred in mind and heart for the tremendous utterance they were then to make. By the favour of heaven, or the whim of fate, they emerged on this plane of earth within a year or two of each other, all of first-class intellectual calibre, having the same degree of culture, with the same outlook in politics, morality and religion, all endowed with the same skill of the pen.

The usual reasons adduced to explain this extraordinary happening are well known. The gradually unfolding event of the western European Renaissance, commencing on a small scale as early as the fourteenth century, became, by the sixteenth, the great factor in freeing men's minds from the restrictive hold of the church; and it engendered a new humanitarian outlook, which eventually aspired to emancipation from the prevailing ignorance of the physical universe itself. A fresh vision of man's essential dignity, and apparently illimitable capacity for achievement in science and art, opened up before him.

This was the age, too, of geographical exploration. As Copernicus had vastly extended the scope of men's comprehension of the solar system, and the earth's place in it, so Columbus and Vasco da Gama proved the confines of the then known world to be only a comparatively small part of the true area of our planet.

There arose also during this particular time the regenerative movement in religious thought known as the Reformation. A desire for first-hand study of the sacred scriptures instigated the making of translations of the Bible into the vernacular languages of western Europe. The penetrating effect of the movement was felt in a widespread questioning of the bases of ecclesiastical authority, and long-revered beliefs and practices began to fall into desuetude.

The development of printing was tremendously important at this point in history. By its means the manifold ideas and ideals in the air found almost universal and permanent expression. The writings of men of genius now became accessible to the increasing number of those equipped with the ability to read, and the money to buy, their works. Thought, which had hitherto flowed in the deep-worn ruts of orthodox theology and philosophy, now overflowed into the broad fields of general discussion.

It may not be gainsaid that all these events combined to generate a fresh

and enlivened contemplation of the ultimates of human existence. Ideas and criticisms came eagerly to birth and soon grew to be vigorously animate; the happy accidents of historical circumstance might be regarded as having established incidentally the forcing-ground of literature.

But the number and excellence of the creative writers who came to the fore in England in the latter part of the sixteenth century, and the beginning of the seventeenth, surpassed any previous level. No such remarkable outburst of intellectual energy at one time had occurred before; there has been no such efflorescence since.

To maintain that the factors just mentioned simply produced the conditions in which genius might flourish so profusely leaves one to assume that genius was already latent, waiting to burgeon to an exceptional extent. This argument must demonstrate that there has always existed among us, in any age, a wide potentiality for great work; and that, because of the impediments and disabilities which, in any other era than the Elizabethan, quelled most of the divine flame, there could not have come about such a phenomenon prior to, or since the reign of this remarkable queen. It would be a more formidable task to prove this than to substantiate a case for the English Renaissance as having been conceived and executed by one man of massive intellectual force, one who was the well-spring of Elizabethan literature, the architect of the towering edifice of letters reared in that "golden age." It can be shown as more probable that Francis Bacon is really the highest figure in our literary pantheon; that most of the illustrious names associated with works of supernal quality are but his pseudonyms, who made the aim of his life the 'relief of man's estate' and laid down the lines of a general cultural advance that would refine the spirit of Englishmen and render them sensitive to the highest art of which man is capable.

We have seen that Bacon founded a secret society of men dedicated to his grand purpose. We have the testimony of Archbishop Tenison that its members included Ben Jonson, Thomas Hobbes, Richard Field (possibly the same who printed *Venus and Adonis*), Thomas Phillips, a cipher expert, and John Florio (according to evidence in the Pembroke Papers at the British Museum). The Earl of Essex made Bacon a gift of land at Twickenham in acknowledgement of his valuable services as adviser and, with Anthony, intelligencer, and the Lodge on this estate assumes much importance as the scene of Bacon's retirement with his 'good pens' when engaged in their corporate labour. Their scriptorium was probably transferred from Gray's Inn in order to escape the outbreaks of plague in London, and also to avoid the monopolistic inquisitiveness of the Scriveners' Company.

There is a letter of Bacon's to Thomas Phillips, dated 14th February, 1592, which begs the cipherer to come to Twickenham on a visit: ". . . the longer the more welcome, *otia colligunt mentem* . . In sadness come as you are an honest man." It was in the autumn of this year that plague broke out in London, and Bacon and some friends removed to Twickenham: "They fled from pestilence, not like the Florentines in Boccaccio, to play and revel, but to pursue philosophy, and to discuss the laws of thought."

Some two years later, there is Bacon's reference in his private notes (*Promus* No. 1165) concerning "Law at Twickenham for ye Mery Tales." The latter are believed to be some of those plays (especially *The Taming of the Shrew*, *The Midsummer Night's Dream*, *King John*, *The Merchant of Venice*, two parts of *Henry IV*, and *All's Well That Ends Well*) soon to appear and replete with intricate points of law.

On the 25th January, 1594-5, Francis writes to Anthony: "I have here an idle pen or two . . I pray you send me somewhat else for them to write out . ."

Some three or four years later, Bacon writes: "It happened a little before that time, that Her Majesty had a purpose to dine at Twickenham Park, at which time I had—though I profess not to be a poet—prepared a sonnet directly tending and alluding to draw on Her Majesty's reconcilement to my Lord (of Essex), which I remember I also showed to a great person."

That the group of helpers was still in existence in 1623 is evidenced by Bacon's mention, in a letter from Gorhambury to Sir Tobie Mathew, of some

"good pens, which forsake me not." But the information concerning these is necessarily scanty, in view of the secrecy to which bodies such as the Rosicrucians were bound.

A curious little volume entitled *The Great Assises holden in Parnassus by Apollo and his Assessors* was published anonymously in 1645. Therein, Ben Jonson is described as the "Keeper of the Trophonian Den." In his medallion bust in Westminster Abbey, Jonson appears clothed in a left-handed coat—an indication that he was a servant, or fellow-worker, of Bacon's. Stowe writes of this memorial sculpture:

> O rare Ben Jonson—what a turncoat grown!
> Thou ne'er wast such, till clad in stone;
> Then let not this disturb thy sprite,
> Another age shall set thy buttons right.

What is the significance of the office of "Keeper" assigned to Ben? Trophonius' association with Apollo, the god of the fine arts, poetry, and eloquence, and his having built the temple to the god at Delphi, may have a parallel in the temple of learning at Twickenham, and the aims of Bacon's establishment, with Ben Jonson as a kind of overseer, might well explain the function bestowed on him in the book.

What were the tasks facing the Twickenham "school"? Briefly, they may be summarised as:

1. the unifying and enlargement of the English language, and the raising of it into a fine medium of expression;
2. the conception of great works of ennobling character—such works as the "Shakespearean" Plays, which have been described as "moral epics";
3. the composing and publishing of such works.

During the Reformation and Renaissance period, says Professor Ernest Weekley (*The English Language*), "literary language became, for a time, so chaotic as to provoke the contempt and distrust of some of its greatest masters." Francis Bacon's first labour was to correct this situation. Then he set about the formulation of principles of "invention," *i.e.*, literary creation, and the deliberate enrichment of our language to a degree hitherto unknown. Sir John Cheke had had something to say regarding the care needed to carry out an extension of vocabulary. Writing to Sir Thomas Hoby, he said, ". . if she (English) want at any time (as being imperfect she must) yet let her borrow with such bashfulness, that it may appear, that if either the mould of our own tongue could serve us to fashion a word of our own, or if the old denisoned words could content and ease this need, we would not boldly venture of unknown words."

It is admitted by Cheke that our language was imperfect, and he adjures writers to form words with "bashfulness," *i.e.* unwillingness; due regard should be paid also to their affinity with words already established in it. Now precisely this work is proved to have been the preoccupation of Bacon by the existence of his *Promus of Formularies and Elegancies*. This was his working notebook, a storehouse of over fifteen hundred newly-coined words and phrases, drawn from other tongues, classical, and modern French, Italian and Spanish, about the years 1594 to 1596. Many of these fresh compounds and groupings of words first saw the light in the "Shakespeare" plays, not in Bacon's known works, indicating that one of the main purposes of these plays was the enlargement of the means of expressing thought and emotion, and the public demonstration of this improved means in actual use, so that it could be readily assimilated and practised generally.

The discovery, in 1867, of an Elizabethan manuscript volume (now known as the Northumberland MS.) has provided us with a very interesting relic associated with Francis Bacon. The Librarian of the Lambeth Public Libraries, F. Burgoyne, edited and published in 1904 a transcript and colotype facsimile of everything contained in this volume; and he says "it seems . . probable that no part of the manuscript was written after 1596," and that evidence points to the collection "having been written at a literary workshop." He continues:

"It seems not unlikely that this literary workshop was the source of the 'Verulamian Workmanship' which is referred to by Isaac Gruter in a letter to Dr. William Rawley (Bacon's secretary and executor) written from Maestricht, and dated March, 20th, 1655."

Sir George Greenwood, a learned and careful writer, says: "The one fact which emerges is that we really do not know who wrote any part of the Manuscript, but that it was written for Bacon by one or more of his secretaries seems entirely probable, seeing that six of the nine pieces which now form its contents are transcripts of Bacon's works, then unpublished. How Bacon, or his secretary, came into possession of two unpublished plays of Shakespeare, is a matter for speculation." (*Baconian Essays*). The Northumberland MS. has every appearance of being a surviving document from Bacon's scriptorium.

Alongside the "Shakespeare" plays, as the great shaping force of modern literary English, must be placed the wonderful "Authorized Version" of the Bible brought out in 1611. The Plays contain about twenty thousand different words, and J. A. Weisse tells us that the Bible uses about fifteen thousand. Sir Arthur Quiller-Couch has said: "That a large committee of forty-seven, not one of them outside of this performance known for any superlative talent, should have gone steadily through the mass of holy writ, seldom interfering, seldom missing to improve; that a committee of forty-seven should have captured (or even should have retained and improved) a rhythm so personal, so constant that our Bible has the voice of one author speaking through its many mouths: that is a wonder before which I can only stand humble and aghast." (Quoted by James Arther, in his *The Poet and God's Word*).

Mr. Arther comments that the wonder disappears when the Bacon editorship of the 1611 Bible is accepted, a position for which he offers cogent evidence in his essay. He asks, "How is it that the *Bishop's Bible* shows . . 'inequalities' in 'merit, freshness and vigour,' whereas the Authorized Version exhibits a marked unity of 'strength, rhythm and melody,' while both versions were carried out in essentially the same 'detached and piecemeal way'? Again the answer can be no other than that one single Master-mind superintended the 'final revision' of the whole Bible in the latter case."

That the determinate policy of Bacon and his school was pursued vigorously, albeit cautiously, until assured of fulfilment may be seen in the remarkable fact that, once this policy had been set on foot by its framers, and they had ended their sojourn on earth, there was a marked decline in the quality of subsequent literature. The great genius and the faithful few he had *personally inspired* and directed left a rich legacy to posterity, but they had no successors. As suddenly as these men ceased to be, did the magnificent works fail to come so plentifully from the presses. Ben Jonson very soon noted, after Bacon's own removal from the scene in 1626, "Now things daily fall, wits grow downward, eloquence grows backward, so that he may be named and stand as the mark and *acme of our language*."

The star of first magnitude had set, and with him the constellation of his co-workers. The great "deficiency" in English letters and language had been made good; his countrymen and the whole world had received, at his hands, a divine gift. The English Renaissance had seen its rise, its zenith, and its setting in the life and labour of this supreme Englishman, Francis Bacon.

PERSE SCHOOL LITERARY SOCIETY (CAMBRIDGE).—Mr. R. J. W. Gentry of the Bacon Society spoke to the Society at its meeting on 12th March. He gave an interesting and informative talk on the claims of the Bacon Society and answered many questions in the discussion that followed. The Society is grateful to Mr. Gentry for giving them the facts of this interesting controversy and to the Bacon Society for arranging the visit.

J.C.P.

THE MUSES WELCOME. 1618

A Comment by M. Sennett

I WAS much interested in Mr. R. L. Eagle's account of the rare folio volume containing speeches in praise of, and of welcome to, King James upon his visit to Scotland in 1618.

The writer asks if any reader can offer an explanation of the appearance of a Scroll bearing the words "*Mediocria firma*" at the foot of an unsigned poem. Yes—It was Bacon's motto.

This poem is not to be taken superficially, but demands careful study. First, note that it is not addressed to King James by name. It is a dedicatorie (dedicate=to set apart for a sacred purpose) to their most magnificent King From the Lovers of learning: to *their* King; and who is their King?

The first word of the poem is Who. The King of the Lovers of learning is surely The Spirit of Wisdom; no earthly monarch, but the "Brooding Spirit of Wisdom and of Love" of Sir William Rowan Hamilton's sonnet. Then, observe the two lines which begin, immediately beneath the large W, with the letters F and B. In these lines it is plainly stated that the King is not one "inspyr'd by Phoebus" but goldwing'd Phoebus selfe"; not one who drinks of the Sacred well, but a Spring "Where *Jove's daughters* dwell," that is, the nine Muses. So that this magnificent King is said to be Phoebus Apollo himself, the Well-Spring of the Muses.

Another link with Phoebus, the bright sun-god, is given in the first lines of the poem, where "with a Torch to seeme to cleare the day" is an echo of the well-known lines (*King John*, IV 2)

". . . . with taper-light
To seek the beauteous eye of heaven to garnish."

Let us not overlook the note in small print, "Done out of the Greeke." If this is read literally it means that the original was a Greek poem in praise of Phoebus Apollo, with no possible connection with King James. But I think it has another meaning. The Lovers of learning calling themselves "the Muses' nurslings" speak of "this glade tyme when now, by thy Repaire to these deare bounds . . ," "These deare bounds" is England, "this dear dear land," and the Repaire hither of Phoebus is the Day of New light and learning which we call the Renaissance. That Divine Spirit of Light, Spring of the Muses, has repaired "out of the Greek" into our land, translated into English as Shake-speare, shining forth as light brandished in the eyes of ignorance.

Mr. R. L. Eagle says that the verses are "flattering in the extreme." Not so: they are addressed to the Divine Apollo, god of music and poetry, and lord of light and are indeed "a gift too small for such a King."

F.B. *Mediocria Firma*, is paying his "dewtie, humblie" to The King Eternal and Immortal, by whose Spirit he was inspired.

The flatterers are those who included the poem in the volume presented to King James.

CORRESPONDENCE

The Francis Bacon Society does not necessarily accept responsibility for the opinions expressed by its contributors.—EDITOR.

To the Editor of BACONIANA
Sir,

LITERARY JUGGLERY

In the January issue of BACONIANA is a letter from Mr. Douglas J. Boyle: at first sight this letter appears to be written in a somewhat heavy humorous manner but on further perusal, it seems to be intended to be a serious contribution and not an attempt to pull the legs of our readers.

It is quite impossible for any normal mind to conceive what it is that Mr. Boyle is driving at or what he is trying to prove. Mr. Boyle seems to fancy himself as a kind of literary juggler, as he takes certain words, either real words or words which he has coined himself, and turns them into something entirely different. He writes—"if the G's be examined through a Hand mirror (does he mean a magnifying glass?) it will be seen that one of them at least make a clear 6 X, or six and a pair of scissors (why should X become a pair of scissors?) that is the six pig, six pike, or Shakespeare." Why should a pair of scissors turn into a pig or a pike? or a pike into Shakespeare? Mr. Boyle then says that "the six Honors (aitches upside down) turn into SICON, SICUS, SUKON, SHAKE ON or SHAKE PIG." What is a sicon, a sicus, or a sukon? Are they some species of animals which by the supreme stretch of Mr. Boyle's imagination become converted into another strange and unknown animal that he calls a Shake Pig?

We are then treated to an example of the dogmatic manner displayed by the late Sir Sidney Lee when Mr. Boyle writes—"It was quite typical of Francis Bacon to scrawl *his queer bits* on the margins of Bibles, upside down or anyway." It is an impertinence to suggest that the magnificent mind possessed by Francis Bacon could ever have been guilty of these atrocities. Mr. Boyle then writes, "The word Goodman is a disguised God Pig (so well disguised that no one but Mr. Boyle is able to see this) a favourite device of Bacon's"! Mr. Boyle then transforms God Pig into Deus Sus—Deus Sus into Dion-s-us, Dion-s-sus into Dionysus, Dionysus into Bacchus and Bacchus into Bacon!! Adopting Mr. Boyle's deductive methods, I find that Boyle is pronounced the same as Boil—that a Boil is a painful tumour—that a tumour is a swelling—swelling means turgid and turgid means bombastic so Boyle is Bombastic. These fantasies lead us nowhere except to the brink of the abyss of ridicule. They are like the pictures that some small child might fancy that he saw in the firelight—all very well for a Tiny Tots' magazine but not at all suitable for BACONIANA.

After an abortive attempt to show that the word Mary is a disguised form of Bacon and also a disguised form of SHAKE-US (evidently a relative of his old friend Shake-Pig) Mr. Boyle finishes off with a flourish by writing "There is plenty more. I have absolutely no doubt whatever that this scrawling was done by Francis Bacon." I myself have no doubt whatever that the members of our Society are equally certain that everything in Mr. Boyle's letter is solely the product of his own imagination.

Our magazine was at one time circulated privately among the members of our Society but it is now on sale to the Public. If any member of the Public should feel inclined to investigate our claims, Mr. Boyle's letter would undoubtedly discourage him from pursuing the subject any further as he would be quite justified in saying, "Well, if the Baconians believe in this sort of rubbish, they must all be completely crazy." The mere fact that you have permitted Mr. Boyle's letter to be published in our magazine lends colour to the belief that the views expressed by Mr. Boyle have some sort of acceptance or at least toleration by our Society, which is not correct. What a wonderful opportunity

this letter gives to the Stratfordians to ridicule our claims and say "This is the sort of thing that the Baconians believe in, as they have published this letter, they must all be tarred with the same brush."

Yours faithfully,

29th February, 1948 EDWARD D. JOHNSON

To the Editor of BACONIANA
Sir,

THE NEW ATLANTIS AND THE ROSICRUCIANS

May I draw your attention to the curious re-print of Lord Bacon's *The New Atlantis* (in which he describes the 'college of six days work' as a model of God's work of six days). A certain John Heydon published this work, under his name and re-entitled it: "Journey to the land of the Rosicrucians." The text is faithfully followed, except where Lord Bacon had written: 'Solomon's House,' Heydon put "Temple of the Rosie Cross," and where Lord Bacon has written 'Island of Atlantis,' Heydon put: "Land of the Rosicrucians." As Heydon was reputed a mystical writer, with knowledge of the "Rosicrucian" secrets, it would seem that the fraternity wished to associate Lord Bacon with that magnificent and royal plan, royally conceived, by a royal mind; helped by Royalty and culminating, in one of its exoteric ends, in the Royal Society!

Furthermore, let it be remembered that *The New Atlantis*, published in 1638, bears on its title page the design of a Tudor Rose, in the centre of which is a Heart. A familiar symbol of the Rosicrucians, is a similar Tudor Rose, with heart, upon which is stamped a cross. For those who like ciphers, there is another little hint in the fact that the *Fama* contains 33 pages, and Bacon in simple numerical cipher equals 33. It will also be noted that one of the rules of the fraternity was they they should meet every year on the day "C." The roman numeral C, equals 100, and it also equals Francis Bacon in simple cipher.

Some years ago a facsimile edition of the *Fama* was published for the Societas Rosicruciana in Anglia (taken from the so-called translation by Eugenius Philalethes in 1652). Students would find many useful hints through a study of it.

Yours truly,

Paris, *March* 1948 MARTIN DE PASCUAS.

To the Editor of BACONIANA
Sir,

ROBERT TIDIR

On page 265 of *The Private Life of the Virgin Queen*, Mr. Comyns Beaumont says:

> "One sidelight of his (*i.e.* Essex's) last days in the Tower remains an abiding memory of how Essex occupied the hours to drown his sombre thoughts. Over the doorway of a small cell at the foot of the Beaumont (*sic*) Tower is the name 'Robart Tidir' deeply carved with a peculiar foliated device."

This inscription is among those in the *Beauchamp* Tower. Essex was, however, given better accommodation than "a small cell," and the statement that the inscription was carved by him as the one and only record that he was a Tudor, seems to me a somewhat risky one.

Reading *Leycester's Commonwealth* (Burgoyne's Reprint p. 56), I find in reference to Leicester's intended murder of Simier (the friend and representative of Alencon):

> "Hee appointed that Robin Tider his man (as after upon his ale bench he confessed) should have slaine him at Greenewich as he went forth at the garden gate: but missing also of that purpose hee found the gentleman better provided and guarded against than hee expected."

Robin is, of course, a diminutive of Robert. As to the fate of this man, I can find no evidence, but he was obviously a scoundrel willing to act as a hired assassin. Tider is an uncommon surname. Taking London's population, then at the generous estimate of 200,000 with 95% illiterates, we are left with 10,000

capable of signing their own names. It is among this 10,000 that Tider would have lived. It would be surprising if more than one family of that surname existed in that number. The London Telephone Directory, which I took as a test, contains one Tidder and not a single Tider. Was Leicester's man the occupier of the cell? I find there was a Lewis Tidder, citizen and merchant-tailor, who appeared at an Inquisition taken at the Guildhall on 27th September 1593, and "W. Tidder" was among "dangerous men and priests" indicted of high treason in 1593 (see Calendar of State Papers, Domestic).

According to James Phinney Baxter (The Greatest of Literary Problems, p. 610), "Tider or Tidder is an obsolete form of Tudor." Allowing for the freedom in spelling proper nouns in those times, this is correct. I have encountered Tidr in the *Paston Letters*. A. F. Pollard in *The Reign of Henry VII from Contemporary Documents* (3 vols., Longmans, Green & Co., 1913) quotes the original proclamations of Richard III and Perkin Warbeck. Here are to be found both Tidder and Tydder. I have, however, been unable to find "Tider" for "Tudor," but it probably was so used for my search could not be exhaustive.

The Oxford Dictionary gives "Tewdwr" as the original of "Tudor," which latter designation does not appear to have been coined until 1779.

We are still without the identity of the prisoner in the Tower. Richard III imprisoned as many relations, however distant, of Henry Tudor (afterwards Henry VII) as he could discover. If the Robart Tidir, who cut the inscription, was connected with the House of Tudor, he may have been among those interned by Richard.

Yours faithfully,

R. L. EAGLE.

P.S.—I showed a copy of the inscription to one of the chiefs of the Manuscripts Department of The British Museum. He considered that the shape and ornamentation of the letters denoted pre-Elizabeth but, of course, this is only an opinion even though an expert one. It would be interesting to have the views of others familiar with ancient manuscripts and old lettering.

To the Editor of BACONIANA

Sir,

BACONIANA AND OXFORDIAN DEBATE AT STRATFORD

One of your members, a well known writer, has called my attention to your comments upon my recent book *Talks with Elizabethans*, adding that he thinks them "in very bad taste." I agree.

My object in writing, however, is to comment upon what you print, in that same January issue, concerning my debate with Mr. Alfred Dodd, at Stratford, towards the close of last May. You complain that Mr. Dodd was given "a meagre fifteen minutes" in which to expound the Baconian case, whereas I was given rather more.

Your statement while true in the letter, is, in spirit, quite false—a *suggestio falsi suppressio veri*—for the following reasons. I had the Tuesday morning of that week to myself; and spoke on *Twelfth Night*, deliberately refraining from comment on the Oxford or Bacon theories of authorship. Mr. Dodd had the Wednesday morning to himself, and devoted *practically the whole of it to a disquisition upon the case for Bacon as Shakespeare*. I was present but did not speak. Thus *Mr. Dodd had a whole morning start of me*—a situation to which I might well have objected strongly—and that is why, when we debated on the Thursday, I was given rather more time than he, whose *total* time, during the two days, was, nevertheless, much longer than mine. The audiences were substantially the same for the three days.

I understand that Mr. Biddulph, in addition to Mr. Dodd, was present, and the Editorial staff of BACONIANA must have been fully aware of all the facts, when they published the lines of which I complain, and which, in justice to all including our hosts the British Council, and Miss Lee, who presided at the debate, should be amended or withdrawn.

I am, Sirs, faithfully yours,

Feb. 9th, 1948. PERCY ALLEN

(P.S.—We are not particularly disposed to debate with Mr. Percy Allen what he considers good or bad taste in regard to the opinion we gave respecting his resuscitation of Francis Bacon's ghost to enable him to use his name as a foil to his hero De Vere, Earl of Oxford, but he is evidently a man of rancorous mood when he jumps to the conclusion and makes the charge of *suggestio falsi suppressio veri*, because we did not enter into details of what he did or Mr. Alfred Dodd at Stratford-on-Avon before they held a public debate. As a matter of fact we knew nothing of these earlier and separate discussions. The point of our criticism was that in a public debate and argument Mr. Dodd had 15 minutes to argue his case for Bacon and Mr. Allen had 30 to argue his for Oxford. We do not blame Mr. Allen for gaining that advantage, but what we did say—and this was and is our point—such debates with the Oxfordians are futile and a waste of our time.—Editor, BACONIANA.)

To the Editor of BACONIANA
Sir,

THE CIRCULATION OF THE BLOOD

It has more than once been argued, principally from Menenius' parable in *Coriolanus*, I. I. 136 (the belly speaking of the food which it receives)—

> I send it through the rivers of your blood,
> Even to the court, the heart, to the seat o' the brain;
> And, through the cranks and offices of man,
> The strongest nerves and small inferior veins
> From me receive that natural competency
> Whereby they live

but also from other texts (*Othello*, iv 2. 56 and 2 *Henry IV*, ii. 4. 23), that Bacon had a "pre-existent" knowledge (Baxter, 27) of Harvey's theory of the *circulation* of the blood, which was not published until two years after Bacon's death, though I think that he must have taught it to his students many years before.

It is due to Harvey's reputation as the original discoverer of this physiological process, to point out that the texts mentioned do not prove anything of the kind that has been read into them. They may more readily be said not to go beyond the theory current in Bacon's days, and first taught by Vesalius (1514-1564), of the *ebb and flow* of the blood from and towards the heart. Of its flow *round about* there is not a word in either Shakespeare's or Bacon's works. Of the "flux and reflux" or back and forward movement, like that of the waters of the sea, or in tidal rivers, there is on the other hand a clear indication in the following passage from Bacon's *Historia Vitae et Mortis* (Spedding, v. 307)—

> In amputations or great hemorrhages of any limb it is good to thrust the bleeding part into the belly of an animal which has been just cut up. For this has a great effect in staunching the blood; as the blood of the amputated member by contact sucks and forcibly draws to itself the fresh blood of the animal, whereby it is itself *stopped and flows back* (*sistitur et refluit*).

One who believed in the "circulation" could never have written in these terms. The *Historia* and *Coriolanus* appeared in the same year (1623). Therefore, if it is maintained that Shakespeare had that prescient intuition, Bacon could not have been the poet. The supposition of Bacon's foreknowledge *in casu* should therefore be abandoned. JAMES ARTHER

To the Editor of BACONIANA
Sir,

PROFESSOR ALLARDYCE NICOLL

In your Editorial comments in the January BACONIANA you mention the fact that Mr. William Kent challenged Professor Nicoll to take part in a public debate and that the Professor declined. I have had the same sort of experience with the Professor. In my book "Shakespearean Acrostics" which contains 549 examples of words written in the margins of The First Folio, I asked the

Stratfordians to explain how these marginal words got into the First Folio, having regard to the fact that many of the plays had never been printed before they appeared in the First Folio—1623—and that at that date William Shaksper had been dead seven years. Also that if they contended that these marginal words were the work of Shaksper, how do they explain away the fact that Francis Bacon's signatures also appear in the margins of the First Folio in exactly the same way as the other marginal words?

In April 1947 I sent a copy of this book to Professor Nicoll, who is the Professor of Literature in our University of Birmingham, and asked him to be good enough to reply to the above questions. He acknowledged receipt of the Book saying that he had been excessively busy and so far had not had an opportunity of reading it, but that he looked forward to doing so as soon as possible.

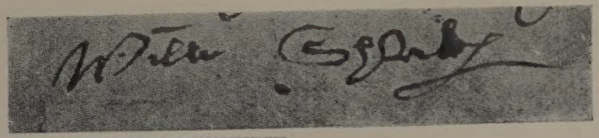
Having received no reply, two months afterwards in June, 1947, I wrote to the Professor again, when he replied that the last few months had been so hopelessly overwhelmed with work that he was afraid many things had been neglected. In September 1947 I wrote to the Professor to say that as no reply had been received from him, I had to assume that he had no answer to the questions set out in "Shakespearean Acrostics." No reply has been sent to my last letter.

We all know that the safest course for the Stratfordians to adopt is silence, but it is certainly discourteous for any Shakespearean scholar to entirely ignore the points raised in my book.

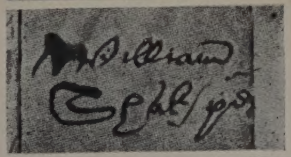
Yours faithfully,

18*th March* 1948 EDWARD D. JOHNSON

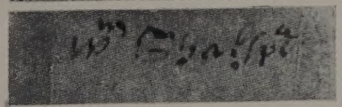
THE SIX SUPPOSED AUTHENTIC SHAKSPERE SIGNATURES.

1 

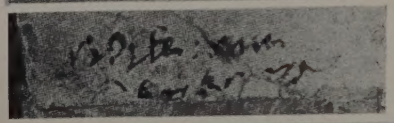
Record Office, London
11th May, 1612.

2 

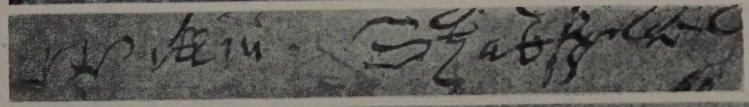
Guildhall
10th March, 1613

3 

British Museum
11th March, 1613

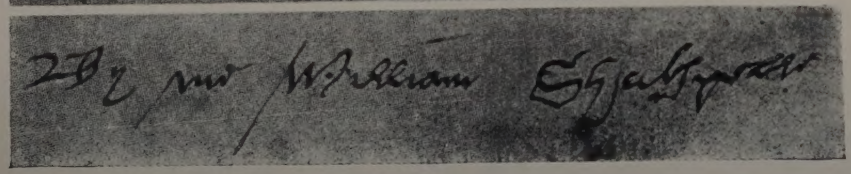
4 

Will

5 

do.

Somerset House.
25th March, 1616

6 

do.

See the article on Shakespeare's Handwriting (pp. 156-160)